

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 2674.

SATURDAY, JANUARY 25, 1879.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

BRITISH MUSEUM.

THE BRITISH MUSEUM will be CLOSED on the 1st, and RE-OPENED on the 8th of FEBRUARY. Visitors cannot be admitted from the 1st to the 7th of February, inclusive.
E. A. BOND, Principal Librarian.
22nd January, 1879.

ROYAL ACADEMY OF ARTS.—THE WINTER EXHIBITION OF WORKS BY OLD MASTERS AND DECEASED ARTISTS OF THE BRITISH SCHOOL, including Oil Paintings, Drawings, and Miniatures, is NOW OPEN. Admission, from 9 till dusk, One Shilling. Catalogues, sixpence; or bound with pencil, One Shilling. Season Tickets, Five Shillings.

SOCIETY OF LADY ARTISTS.—The FOURTH ANTI-CRITICISM MEETING will take place on MONDAY, the 27th, at 1 o'clock (by permission, at 2, York-place, Baker-street, Single Meeting, with Criticism, 7s.; 2s. without Criticism. WORKS for the evening EXHIBITION to be sent in on MONDAY, February 10, or TUESDAY, the 11th, 10 till 5—Gallery, 48, Great Marlborough-street.

GENERAL EXHIBITION OF WATER-COLOUR DRAWINGS. Dudley Gallery, Egyptian Hall, Piccadilly.—NOTICE to ARTISTS.—DRAWINGS will be RECEIVED on MONDAY, 3rd, and TUESDAY, 4th, of February, between the hours of 10 A.M. and 4 P.M.—Regulations can be had on application to R. F. McNAIR, Secretary, at the Gallery.

DRAWINGS by the OLD MASTERS.—Mr. A. W. THIBAUDEAU has now on VIEW a small selection of the above, including examples of Gainsborough, Cowey, Claude, Titian, Michel Angelo, Rubens, Raphael, &c. Also Etchings by Messrs. F. Seymour Haden, J. Tinsot, A. Legros, Whistler, Flamenck, &c.—18, Green-street, St. Martin's-place (three doors from Leicester-square).

CRYSTAL PALACE PICTURE GALLERY.—PRIZE MEDALS will be given for the best PICTURES and DRAWINGS exhibited 1878-9. Receiving Days, February 24th and 25th, at St. George's Hall, Langham-place. The SALES for the last Two Years have amounted to 15,864.—For conditions apply to Mr. C. W. WASS, Crystal Palace.

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KING'S COLLEGE, LONDON.—LECTURES TO LADIES.—The CLASSES were RE-OPENED on MONDAY, January 25th, at 3, Observatory-avenue, Kensington, W. (close to the High-street Station and Vestry Hall), on the following Subjects:—Holy Scripture, Church History, Logic and Moral Philosophy, Ancient and Modern History, English, Latin, Greek, French, German, Arithmetic, Algebra, Geometry, Physics, Chemistry, Physiology, Botany, Harmony, and Drawing.—For Prospectuses and all information apply to the Secretary, Miss O. SCHMIDT, 26, Belgrave Park-gardens, N.W.

MR. W. C. COUPLAND, M.A., will LECTURE, at South-place Institute, SUNDAY, January 26th, at Seven, on LESSONS for ONE DAY from GOETHE'S FAUST. Vocal and Instrumental Music.—Prices 1s. 6d. and 3d.

A COURSE OF TEN LECTURES on POLITICAL ECONOMY will be given by Mrs. HENRY FAWCETT, in St. Mark's School-Room, Violet-hill, Hamilton-terrace, N.W., on SATURDAY MORNING, at half-past 11 o'clock, commencing on February 1st.—Syllabuses on application to: Miss HARR, 86, Hamilton-terrace, N.W.

LONDON SCHOOL OF MEDICINE FOR WOMEN, 30, Henrietta-street, Brunswick-square, W.C.—TWO SCHOLARSHIPS, value respectively 300 a year for three years, and 300, will be offered for competition in 1879.—Apply to Mrs. THORNE, Hon. Sec.

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Dublin Castle, January 14th, 1879.

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LITERATURE

Journal of a Tour in Morocco and the Great Atlas. By Joseph Dalton Hooker, K.C.S.I., and John Ball, F.R.S. (Macmillan & Co.)

THE journey of which this volume contains the narrative was performed seven years ago; but there seemed no need for hurry, we are told, in publishing the account of a country where little change and less progress take place, and of which practically not much more is known now than was known in the days of Pliny and Strabo. It is no small advantage, then, to be enabled to traverse such a country in the society of guides so well qualified to observe and record as the authors of this volume. Their journey, indeed, is essentially a botanical journey. The writers are observant travellers; they are men of science and admirers of scenery; *nilhil humani a se alienum putant*; but before all things they are botanists, and to the reader who has not more or less botanical knowledge, or at the least an intelligent sympathy with that gentle science, some of the charm and some of the interest of the work are lost. Much, however, in any case, remains; an intelligent reader will be able, for instance, to comprehend the general bearing of the presence or absence of certain groups of plants on the origin of a flora, or on the geological history and present physical conditions of a district. And though to the mental eye of one who is ignorant of the flowers named there must be many a blank space in the landscapes described, everybody can enter into the delight of finding the magnificent *Salvia bicolor*, standing eight to ten feet high, with its great interrupted spikes of large blue and white flowers, or of coming, in the failing light, on the splendid "*Phelipæa lutea*, the king of the Broomrape tribe, with its sceptre-like spikes of large yellow flowers, nearly two feet long." Nor will the cultivated reader fail to admire the ungrudging labour bestowed, or to appreciate the eloquent plea for a naturalist's pursuits as a source of the keenest and purest satisfaction:—

"But in the pursuits of a naturalist there are abundant sources of satisfaction not suspected by the uninitiated. These are not merely derived from the objects themselves, suggesting as they often do interesting trains of thought and speculation; there are further springs of keen enjoyment in the countless impressions with which they are linked by the subtle influence of association. Much of the pleasure that an artist, however unskilled, derives from travel, arises from the power of each sketch to bring back again to the mind the original scene of which it is but the imperfect

transcript. If he be active and industrious, he may preserve a dozen such keys to the impressions of each day's journey. But to the botanist almost every specimen is indissolubly linked in the memory with the spot where it was collected; and, as he goes through the produce of his day's work, every minute detail is vividly presented to the mind, along with the wider background that lay behind the original picture. The wonder and awe that dwell around the mountain fastnesses, the consolation of the forest glade, the indefinable grandeur of the desert plain, nay, even the bleak solitariness of northern moorland and morass—these dominant impressions suggested by the aspect of nature are varied and enriched for the naturalist by the myriad phases of beauty that are disclosed to the eye of the observer. The glory of colour in the gentian and saxifrage and golden Alyssum, and the other bright creatures that haunt the mountain tops; the tender grace of the delicate ferns that dwell in the rocky clefts; the teeming life of the warm woodland; the strange beauty of the unaccustomed forms that spring up in the desert solitudes; the purple glow of the heath relieving the sombreness of the leaden sky, and the delicate structures of the *Drosera* and *Menyanthes*, and bog-asphodel, and many another inhabitant of our northern bogs—these and countless other images are instantaneously revived by contact with the specimen that grew beside them. Strangest of all is, perhaps, the enduring nature of this connexion. Often does it happen, as many a botanist can testify, that after a lapse of a quarter, nay, even half, a century, the sight of a specimen will bring back the picture, seemingly effaced long ago, of its original home."

Botanist or not, any one may enjoy the writers' many humorous allusions to the absorbing power of their hobby. However dangerous the path or critical the journey, they stop, to the great confusion of their escort, to gather a plant. No opportunities are let slip, and there is no self-indulgence: once only, being very tired,

"after a light luncheon, we both fell fast asleep, until aroused by the information that it was two o'clock, and high time to continue our journey. The flora being somewhat monotonous, we did not, perhaps, lose much by this unusual neglect of duty; but we remembered with regret that we had not ascertained to what species the Tamarisk tree belonged under which we had taken our rest."

The travellers' route was from Gibraltar to Tangier, and thence down the coast by steamer to Mogador. Of the climate of both Tangier and Mogador they speak in the highest terms, especially of the latter, showing how favourably it compares, for consumptive patients, with that of Algiers, Cairo, or Madeira. The temperature is singularly equable, the whole region being sheltered by the Atlas from the desert winds, and cooled in summer by the current which sets along the coast to the southward, and by the north east trade winds, while in winter the prevailing winds are from west and south-west. Special interest was used here, and again at Morocco, to overcome the exclusiveness of the Moorish Government, and to obtain permission for the travellers to visit the ranges of Mount Atlas. Few people are probably aware to what an extent this is a *terra incognita* to Europeans, a fact which added greatly to the zest of this part of the journey; and the absorbing interest of a peep from the summit into the unknown regions beyond made the travellers, as they confess, forget at moments the supreme botanical end of their journey. Although permitted to skirt the northern flanks of the range and its lower valleys, much jealousy was shown when they attempted to penetrate further, and it

was only by means of stratagem that they twice escaped from their guides, and reached the summit at over 11,000 feet, obtaining the second time a view of the country to the southward. Their adventures on these and various other occasions are capitally told, and the narrative throughout is written, as might be expected, in clear, elegant, and vigorous English, with a quiet current of humour which suggests, as it no doubt enhanced, a pleasant companionship.

Here is a characteristic glimpse of the party on the march:—

"As our track ran along the bank of a slender watercourse, it was completely overarched by a row of elder trees in full flower, that forced us to lay our heads upon our horses' necks, one of many instances of the meeting of the common plants of Northern Europe with very different endemic forms that characterize the upper region of the Great Atlas. Some conspicuous plants of the lower country, and notably *Adenocarpus anagyriifolius* and *Linaria ventricosa*, extended thus far up the valley; and these, together with a wild *Isatis*, scarcely different from the dyer's woad, gave a prevailing golden hue to the neighbouring slopes. A reach of the valley now opened before us, backed by a stern range of dark red bare rocky peaks. On our own (the eastern) flank, the enclosing wall receded somewhat, and above a high and rather steep convex acclivity stood a village whose people had brought the whole slope into cultivation. The torrent ran through a cleft on the right of this knoll, and our course lay directly up it, amidst fields and meadows, gay with spring flowers, all enclosed within stiff hedges of thorny bushes, among which our common gooseberry was abundant. As if because the natives would spare no space that could be turned to profit, we soon found that on the steeper portion of the ascent the only way was up the bed of a brawling stream that had for irrigation's sake been diverted from the upper course of the torrent. The track lay over big blocks of porphyry, with deep holes between, over which the water leaped and tumbled, between straggling branches of spiny bushes, that left many a mark on the faces and clothing of the passing horsemen. Up to this we had little experience of what the horses and mules of Morocco can do in the way of getting over rough ground, and it was not without surprise that we saw how successfully they managed to scramble up the slippery channel over blocks worn smooth by the constant passage of men and animals. In the midst of the scramble we all dismounted, for we here saw for the first time the blue daisy of the Atlas, growing in the shade under the bushes, or nestling in the hollows between the rocks."

Nor will the reader be disappointed who expects to gather much incidental information from the diary of two men of exceptional culture. Almost every topic which presents itself is handled *avec connaissance de cause*, or becomes food for ingenious speculation.

The impression produced by the people seems on the whole to have been favourable. Hospitality to travellers is imperative; but it was generally wrung from the peasantry by the local chief or governor, and usually in extortionate quantity. The escort were always exacting in their demands, insisting especially on green tea and white sugar, which, however, were replaced in the poorest villages by "a large dish of barley porridge, with a lake of oil in a crater-like hollow in the centre, and another of butter milk, in which were some of last year's walnuts." From a body of poor Jews came a free-will offering of "olives, chilis, cakes of repulsive appearance, and some terrible spirituous liquor served in a battered

tin tea-pot." The Jews, a numerous and important class, are sometimes ill used, but no longer persecuted as formerly; indeed, "it does not appear that their condition is practically as bad as in Roumania and some other so-called Christian states," and they hold their own by their superior intelligence and aptitude for trade. The Berber population are closely allied to the Kabyles of Algeria; but their linguistic and race affinities would repay a closer study than they have yet received. According to our travellers they form a more hopeful ingredient in the population than the Arab element. The "Moors," indeed, have greatly degenerated from their ancient fame, and, though only a century has passed since their last successful fight with Portugal, material prosperity and intellectual activity are now at a low ebb. The natural resources of the country are great. Vast forests formerly clothed the mountain slopes, and might do so again, for they have only been destroyed by the wastefulness of man, and by the depredations of the goat, whom the writer accordingly styles "one of the worst enemies of the human race"; while the valleys and the great plain of Morocco only await a securer régime and a development of irrigation, which is already well understood, to become far more productive. It is curious to speculate on what might have been the fate of these regions if England had not abandoned Tangier, and if some of the energy which created our Indian empire had been directed hither.

One of our authors (it is not always easy to know which is speaking, and the arrangement sometimes causes a slight awkwardness in the narrative), in discussing the future of Morocco, would assign to France the task of her resuscitation, for the elements of recovery do not, he considers, exist within the country itself. But, as he elsewhere points out, the treachery, poisoning, and cruelty now rife in Morocco had their parallels in mediæval Germany and Italy, and it might be well not to inquire too closely how much of the "Moslem intolerance" of Morocco was acquired in the Christian school of the Inquisition. This hopeless condition, however, he further conceives to characterize not only all the "Mohammedan races" (a rather loose expression), but all mankind with the exception of a few "leading races" whose mission it is to start their weaker brethren in the paths of progress. The question is far too wide to be discussed here; but the doctrine, besides lacking, as it seems to us, the grand element of patience, is hardly perhaps historically tenable, for the "leading races" of to-day have not always been leading races, and an unfavourable verdict might have been passed on them some hundreds, not to say thousands, of years ago by those who were then the highest authorities on the subject.

After continuing their explorations of the Atlas some distance westward they found the country in a distracted condition, and our representative at Mogador having expressed the wish that they should proceed no further, they very properly, though reluctantly, acquiesced. But their explorations have added considerably to our knowledge of the range. They pronounce its mean level to be considerably higher than that of any of equal length in Europe, and not far below that of the higher part of the Caucasus. Much speculation was caused by the large masses of sand-

stone boulders, of great size and not much water-worn, which form extensive mounds sloping away into the plain from the foot of the escarpment, and which also occur up the valleys. Mr. Maw, who accompanied the party thus far, in a paper on the geology of the district which is given in the Appendix, ascribes their origin to glaciers which once covered the escarpment, and which can alone, he thinks, explain the depression which now separates this from the masses of boulders. This view is, however, controverted by his companions, on the ground chiefly of the absence of smaller material or any detritus of the different kinds of rock over which the ice must have passed. Between such eminent doctors we will not attempt to decide.

It would be out of place here to enter at length on a discussion of the character of the Moroccan Flora, or its relation to the Floras of other regions, and especially of the Canaries; for though these investigations were the main object of the expedition, and the narrative naturally contains frequent references to them, they are only treated incidentally there, being reserved for the Appendix, where they form the subject of several papers of much interest. Briefly, we learn how, as regards the Canaries, their greater proximity to Europe in Miocene times, and the long isolation of their Flora, are deduced from the numerous endemic species which this Flora has developed from Mediterranean genera, its accessions from America and Eastern Africa, and its retention of plants commoner in Europe in former ages than at present. The Flora of Morocco, on the other hand, is essentially Mediterranean, the influx of species from the south being for the most part cut off by the deserts beyond the Atlas or by the sea which once occupied their place; but the number of endemic species is far smaller than in the Canaries, and we find a large number of the plants of Middle and Northern Europe, which increase as we ascend the Atlas. It is observed that many of these are absent from similar localities in Spain, and there is a remarkable absence of Glacial or Arctic plants. The general inference here, founded certainly to some extent on negative reasoning, seems to be that the present distribution of the Flora dates from a more remote period than is commonly supposed; but valuable as are the labours of our authors, the data, both botanical and geological, for determining such questions, are still confessedly incomplete.

As examples of much else that is interesting we find notes on the curious practice existing of sacrificing cocks and sheep, on locusts, on traces of the troglodytes, and on various economic plants; among these are the precious *Callitris* wood, probably the *trabes citrea* of Horace, and the Argan tree, the economic rather than the botanical representative of the olive, which here forms a limited tract of forest, and is found nowhere else in the world.

Poems and Ballads. By Heinrich Heine. Done into English Verse by Theodore Martin. (Blackwood & Sons.)

THE British public will assuredly have only itself to blame if it does not soon know all about Heine, and as much about his poems as can be acquired through translations. It is not many weeks since we noticed (*Athenæum*,

No. 2657) a neat little volume of selections by an anonymous translator, and now comes Mr. Martin with a larger work, containing almost the entire 'Buch der Lieder,' with the exception, perhaps wisely made, of the dithyrambic series called "Nordsee," but with a few miscellaneous poems thrown in to make up the deficiency. It is, perhaps, hardly fair to the veteran translator to speak as though he were the later in the field, for this volume does little more than collect between two covers a number of pieces which have been appearing for a good while past in *Blackwood*, but there is nothing to show that the 'Selections' were published with any knowledge of Mr. Martin's attempts in the same line. At all events, the remarks which we then made are equally applicable now, as to the causes which render a translation of Heine's smaller pieces an almost hopeless task. It is to be said in favour of the less ambitious work that in the Preface to it this was distinctly recognized, the translator pleading in self-defence the curious attraction, amounting almost to fascination, which Heine so often exercises over his readers. Mr. Martin, on the contrary, possibly from being a more hardened *traduttore* (the epithet is not ours), lets no misgiving of this kind escape him. And yet, if the truth must be told, he has gone very little, if at all, nearer to achieving the impossible than has his anonymous competitor. Long practice has given him a more copious vocabulary and greater readiness in the use of it, so that he keeps, on the whole, rather more close, verbally, to the original. He has made, in short, a better crib, but the English reader will hardly get much more idea of the real Heine from him than from others who have made the same attempt. Let us take as an instance a poem which is, perhaps, as well known, thanks to Schumann's magnificent setting, as any, while it is not so distinctively Heinesque as some, and for that reason all the fairer as a test:—

For France two grenadiers held their way,

Had prisoners been in Russia:

And sorrowful men they were, when they

The frontier reached of Prussia.

For there they heard of a dire event,—

How the world 'gainst France had risen, her

Grande armée had shattered and spent,

And taken her Emperor prisoner.

They mingled their tears, these two grenadiers,

To the sad tale ever returning;

"Oh would," said one, "that my days were done!

My old wounds, how they're burning!"

"All's up!" said the other, "and sooner than not,

I would die like you, never doubt me;

But a wife and a child at home I've got,

And they must be starved without me!"

"Hang wife and child! It is something more,

And better far, that I pant for;

My Emperor prisoner! my Emperor!

Let them go beg what they want for!

"If I die just now, as 'tis like I may,

Then, comrade, this boon grant me,

Take my body with you to dear France away,

And in France's dear earth plant me.

"The *Croix d'Honneur*, with its crimson band,

On my heart see that you place it;

Then give me my rifle in my hand,

And my sword, around me brace it.

"So will I lie and listen all ear,

Like a sentinel, low in my bed there,

Till the roar of cannon some day I hear,

And the neigh of the steeds as they tread there.

"Then I'll know 'tis my Emperor riding by;

Many sabres are flashing to ward him,

And out from my grave full armed spring I,

The Emperor! to shield and to guard him."

"Dann reitet mein Kaiser wohl über mein Grab,
Viel Schwerter klirren und blitzen;
Dann steig' ich gewaffnet hervor aus dem Grab,
Den Kaiser, den Kaiser zu schützen."

How does Mr. Martin's dull stanza sound beside this? He seems to have gone on the principle of taking care of the small words, and leaving the telling ones to take care of themselves, else surely he would have given us

Swords clanking and flashing,

and not have missed the most effective repetition of "den Kaiser," the one object of the poor grenadier's thoughts. Lest we should seem to have judged Mr. Martin too hastily on one instance, let us try him with Heine in a more characteristic mood. A better example can hardly be found than the little poem beginning "Das Herz is mir bedrückt," of which, moreover, we remember to have once seen a good translation, though the author's name has escaped us:—

My heart is sad with sore misgiving,
I think of days of "auld lang syne";
The world was pleasant then to live in,
And folks were neither fast nor fine.

But everything is out of gear now,
Such push and struggle, care and dread;
Of God on high we have no fear now,
And down below the devil's dead.

And things look crumbling all to ruin,
So bleak, so dismal; were it not
For here some billing, there some cooing,
What would there be to live for—what?

Even setting aside the cockney rhymes of the first and last stanzas, and the general want of ease in the rhythm, this must be called a poor translation. In the first place, the introduction of "auld lang syne" is quite beside the point. Heine is not contrasting his own younger days with the present—indeed, he was not more than twenty-four when the words were written—but half-humorously regretting, with an unconscious anticipation of Mr. Ruskin, an altogether earlier period in the world's history. In the second stanza two lines of the rendering above mentioned were:—

The dear Lord God is dead above us,
The good old devil is dead below,

—lines which Heine himself would have accepted as an adequate expression of his own spirit. Failing the remainder, we must fall back on an unpublished translation to give our readers a more literal idea of the last stanza:—

And all through mirk and mire seems moving,
So muddled, rotten, cross, and cold;
And were 't not for the scrap of loving,
One's heart had lost its only hold.

This is perhaps somewhat rough, but not more so than Mr. Martin's; and it has at least the merit of retaining every word of the original.

It would be wrong to say that Mr. Martin has never succeeded better than in the instances quoted: where he has not been hampered by the exigencies of rhyme, as in one or two blank-verse pieces, and in "Donna Clara," where he has only had assonance to contend with, and has wisely declined to follow Heine in maintaining the same assonance throughout, he has managed fairly well; but the quotations support the thesis, that though here and there a translator may by a lucky inspiration, seized at the right moment, succeed in catching and reproducing the aroma of one or another of Heine's shorter poems, any attempt to render the 'Buch der Lieder' as a whole is pretty certain to end in failure.

Miscellanies, Political and Literary. By Mountstuart E. Grant Duff, M.P. (Macmillan & Co.)

"HIGHLY interesting, but slightly unconnected," was the well-known criticism once passed by an old lady on Johnson's dictionary, and no criticism could more precisely indicate this volume. There is a presidential address on "Economic Science"; there is a lecture on Egypt; there is an answer to Mr. Greg's prophecies of Cassandra; there is another presidential address on "Economy and Trade"; there is an address at Clifton College comparing the state of things in 1847 and 1876; there is an article on Balthasar Gracian; there is "A Plea for a National Education"; there is an article on Emilio Castelar; and, lastly, there is a speech on "The Political Situation," delivered in the September of last year.

These papers are all reprints, and represent work spread over eleven years, though the reader has to get beyond the title-page to find this out. They are of unequal merit, and it is more than questionable whether some of them might not judiciously have been omitted. In any case it would have been well to have divided and rearranged them. For instance, two of them are Spanish studies, and if Mr. Grant Duff had only kept these back, and added one or two more to them, what a delightful volume he might have given us! Again, his views on education have a special value of their own, and these would be all the more useful, if carefully elaborated and printed separately. As it is, this book as a whole is valuable only for a student, not of Spanish literature or of educational or economic subjects, but of the author himself. Such students will naturally be far from numerous; and yet there is much to be learned from Mr. Grant Duff's way of looking at any question. He is an original thinker, and he can throw a certain dry light on anything that comes within his ken. He is cynical, no doubt, at times, but shrewd and with a certain *esprit*. His style is good and clear, if rarely brilliant. His views are generally plausible, if sometimes a trifle lacking in soundness of judgment. He has read much, travelled much, and reflected much. Only one essential to a marked success seems to fail him. He has no humour, and with an absence of the sense of humour there is, as there is sure to be, a little want of tact. However, there are worse things than a want of humour; and Mr. Grant Duff will remember Rochefoucauld's "Il y a plus de défauts dans l'humeur que dans l'esprit," and that he does possess.

Passing by the first very unimportant paper, we come upon the lecture on Egypt, and singularly agreeable it is. Mr. Grant Duff's interests—we do not speak of his sympathies—are never narrow. He cares for the political history of the past and the natural history of the present, and takes an intelligent, and apparently almost an equal, pleasure in antiquity and botany, the Pyramids and the plants of Egypt. One suggestion, however, he makes which shows, we fear, not only a want of humour but a want of reverence. He actually proposes to turn the holy island of Philæ into a botanical garden! "A very moderate expenditure in hydraulic machinery and in superintendence would turn it into the most delicious of botanical gardens, on which you

might have a specimen of every interesting plant that grows from the Mediterranean seaboard to the source of the Nile." "By Him who sleeps in Philæ," was such a sacrilegious suggestion ever heard before?

The value of most of the other papers has nearly passed away since they were first written; but "A Plea for a National Education" and the articles on Gracian and Castelar are of more permanent importance. The first named of the three is curiously characteristic, and is well worth study by all who have not learned Mr. Grant Duff's educational views from his other writings. His object is to change the entire scope and character of the ordinary public school education, and he pleads his cause with earnestness and force. He enunciates great principles, and does not shrink from the smallest detail. He believes that by our present system "sensible cleverish boys, who might have been made valuable men, are turned into barbarians or Philistines by the dozen, and that at a cost to their parents, between seven and twenty-one, of from two thousand five hundred to four thousand pounds."

There is certainly a good deal in what he says, though it is impossible not to be amused at the way in which personal tastes and fancies obtrude into the argument. A boy had better learn botany; he may use translations for much of his Latin and Greek; but among many other things to be read in the original are parts of Polybius ("who, I think, is too much neglected"), parts of Dion Chrysostom, parts of the Apocrypha, and the episode of Psyche in Apuleius.

Balthasar Gracian was a Jesuit writer at the beginning of the sixteenth century, of whose works, abounding with affectations, Ticknor speaks in no very complimentary tone. Mr. Grant Duff, however, has got hold of his 'Oraculo Manual,' of which the English translation by John Savage was a popular book a hundred and seventy years ago. Mr. Duff speaks of his saws as possibly "the best maxims of practical wisdom" anywhere to be found, if inferior to those of the great French writers in point and brilliancy; and certainly some of them are very good, though we are inclined to think that the discoverer has a shade of the uncritical love which a discoverer will generally feel. One or two of these maxims, taken from card games, are specially curious:—

"Know how to play the card of contempt. It is a firm maxim of the wise never to defend themselves with the pen, for such a defence leaves a mark, and tends more to the glorification of the opponent than to the punishment of his boldness."

Again:—

"Know how to play the card of truth. It is a dangerous thing, yet an honest man cannot omit to speak it, but in saying it art is wanted."

Schopenhauer's favourite was evidently not a Jesuit merely by profession.

Still more interesting is the article on Castelar, reprinted from the *Fortnightly Review*. His readers have good reason to thank Mr. Grant Duff for telling them what he knows of this remarkable man. The leader of the Republicans of Spain and a considerable orator, Señor Castelar is still young (he was born in 1832), and has probably a great future before him. He does not believe in physical force as a means of gaining his ends, and has said, finely enough, "A stain of blood is

not visible upon the purple of kings, but it is only too visible on the immaculate banner of William Tell and of Washington." Mr. Grant Duff supplies many specimens of Castelar's eloquence, but is not quite insensible to his defects, as we should consider them. What is all very good for the latitude of Madrid may be unsatisfactory in the latitude of London, and it is a fact that one of Castelar's finest speeches was translated and afterwards suppressed, lest it should provoke more ridicule than admiration. Mr. Grant Duff himself allows that Castelar's books are "one long cascade of images and ideas," and advises no one to try "the experiment of reading any great amount of him in English." Indeed the passages that Mr. Grant Duff quotes from his speeches do not always commend themselves as models of style or taste. Fancy any living English statesman (one alone perhaps excepted) speaking in this way to the House of Commons:—

"I have beheld, seated in the gardens of Salust, on the stones of the ruins, in the shade of the cypresses, the sun go down like a consecrated wafer behind the Basilica of St. Peter."

Or take this:—

"Get thee gone, said the Renaissance to the Middle Age, and over the penitent virgins of Giotto and Fra Angelico rose the virgins of Raphael with the smile of Greece upon their lips."

Mr. Grant Duff's further analysis of Castelar's writings is extremely fair as well as able. If he is kind to his virtues he is not blind to his faults, but holds the balance far more truly than in such cases is often done.

We repeat that Mr. Grant Duff will deserve more gratitude than we owe him now if he will give us a volume of Spanish studies like these which add importance to the book before us.

The Aryan Household: an Introduction to Comparative Jurisprudence. By William Edward Hearn, LL.D. (Longmans & Co.)

THE opening sentences of the Introduction to this learned and interesting work remind one of the beginning of Macaulay's 'History of England,' and it may be regarded as an indication of the progress of research into the structure of archaic society that so good a scholar as Dr. Hearn feels the ground firm enough under his foot to tread with the confident step of a narrative historian. He does not, it should be understood, profess to investigate the primitive condition of human beings, or broach any theory respecting it. His inquiries relate to the institutions and social life of the so-called Aryan branch of the human race at a stage at which the family, or, as he prefers to call it, the household, and the clan, together with an intermediate group which he calls the near kin, *mæg*, or joint family, were constituted. He pronounces no opinion on theories such as M'Lennan's or Mr. Lewis Morgan's respecting a communistic state anterior to the institution of marriage, though his own view of the relation between the clan and the family would hardly be accepted by those authors. Archaic society means in Dr. Hearn's book, as it does in Sir Henry Maine's 'Ancient Law,' patriarchal society, composed of families akin to each other, and each held together by the *patria potestas*, with a chief at the head of the whole community or clan, who represents the common ancestor, and is

assumed to be his nearest descendant in the male line. It is, too, society at the settled and agricultural stage, at which the arts of building substantial houses and ploughing are practised. Dr. Hearn's clan is, in fact, the village community which Sir Henry Maine's researches have made known, in its original purity. Yet there is a difference, although not so wide or so deep as Dr. Hearn himself seems to suppose, between his view and Sir Henry Maine's. Their theories bring out different aspects of the same structure, and at first sight may seem built on different foundations, as Dr. Hearn represents them to be. Among the Aryan nations the basis of human association was, in his view, religion. The members of the community were kinsmen, but kinship, according to him, consisted not in common descent but in community of worship. Those who worshipped the same gods were kinsmen, although no common blood flowed in their veins, and those who did not were not of kin, although according to the flesh they may have been brother and brother and parent and child. But when we ask what the religion of these fellow-worshippers was, Dr. Hearn answers, the worship of forefathers. Archaic religion was, he says, domestic, and consisted of two closely related parts—the worship of deceased ancestors and the worship of the hearth, the latter being subsidiary to and consequent on the former, for the deceased forefather was buried, or assumed to be buried, under the hearth; though some superstition relating to fire probably entered into the rites. "The spirit of the house father hovered round the place he loved in life, and, with powers for good and evil preternaturally exalted, still exercised unseen the functions which in his life he had performed."

It follows that the root of the religion was reverence for forefathers, that the common worship was the effect of common descent, and that the fundamental bond of association, alike in the case of the family and the clan—for the clan, too, worshipped a common ancestor—was actual kinship. A time came, indeed, when the family no longer counted some who were related to it in blood and reckoned among its members some who were not; but the exclusion of emancipated and the admission of adopted sons were certainly later developments which, by a natural consequence, excluded the former from and admitted the latter to the worship of the ancestral gods. Ruth clave to her mother-in-law, and therefore to her people and gods, forsaking, consequently, her own people and gods. "Thy people shall be my people, and thy gods my gods."

Dr. Hearn brings out with skill and effect the potent influence of this form of religion on social life and sentiment—on the authority of the house father, the solemnity of the common meals at which he was spiritually a partaker, the sacredness of the common property, the importance of an heir to preserve the memory of the dead and their place and offerings among the living, and the strength therefore of the tie of kinship by adoption as well as by blood. He looks, in short, at archaic society on its religious side, shows what its religion was, how powerful an agent it was, how it helped to bind the property of the family to the male line, because otherwise the ancestral spirits would lose their home, their altar, and their sacrifices, and how these

spirits became in imagination the guardians of the house and its precincts, and a terror to marauders. He follows here a line of inquiry of great interest and instructiveness, from which light may hereafter be thrown on modern ideas and usages that are supposed to have a very different origin. It is, too, a line of inquiry which Sir Henry Maine, whose subject was archaic law, not archaic religion, has but lightly and occasionally touched. None the less is this archaic religion a branch from the stem of the patriarchal family, not the root of that grand factor of human society. The religion, too, which Dr. Hearn describes is manifestly not a primitive product of the human mind, but the growth of time and of family traditions and feelings. There is, indeed, reason to suspect that it had succeeded earlier superstitious ideas, and that the ancestral gods who in later times were expelled as false idols had themselves dethroned objects of a more primitive worship.

An author naturally inclines to attach chief importance to the side of a subject that has engaged his own chief attention, and to which he has contributed most, but when Dr. Hearn says of the household or family that "its one great aim was the perpetuation of the sacra," a correction may be found in his own pages, which afford ample proof that it had other ends. The worship of forefathers became doubtless an object of sedulous care; yet though we cannot penetrate into all the secrets of the patriarchal dwelling, we may take it for certain that conjugal, parental, and filial feelings, marital jealousy, the services of wife, children, and dependents, contributed to the institution and organization of the household. Patriarchal society had, moreover, what in modern language would be called economic, civil, and military ends. The clan, as already said, was constituted and settled, and agricultural life had begun at the earliest stage to which Dr. Hearn's investigation goes back. The clansmen lived in villages, had landed property both collectively and by households, and a regular system, though not reduced to formal rules, with respect to its distribution and management. Each family had its own dwelling and garden, with an allotment of arable land, and shared in the use of the natural pasture and forest. Subsistence and certain kinds of wealth were thus among the objects of the little society, and it was in one aspect an industrial organization. It was also an organization for war and defence. The kinsmen avenged each other's wrongs, defended their common property, and went forth to battle and on forays together. The religious observances which Dr. Hearn represents could not have been the exclusive or even the primary objects of the association. They presuppose the house, the hearth, and possessions of various kinds, movable and immovable. He lays great stress on philology as one of the main sources of light respecting archaic Aryan life, but it does not suggest that the first use of the house was to serve as a domestic temple or place of worship, though it became one.

Dr. Hearn's explanation of the origin of archaic property shows how it gained an additional security besides that which the strong arms of its joint owners afforded, but does not account for its existence. Commenting on Sir Henry Maine's view, that the problem respecting the first institution of property is

indissolubly connected with one of which no solution has been given respecting the origin of the family, Dr. Hearn expresses his own conviction "that Sir Henry Maine understates the resources of the science of which he is so distinguished a student, and that historical jurisprudence is not silent in the presence of this great problem." His own answer is that "as the household depended on the house spirit, so the respect for another's property depended on the respect for the spirits that guarded the property." But the rejoinder is obvious, that the supposed existence of invisible defenders of the property of the kinsmen in archaic society no more accounts for their joint ownership than the actual existence of policemen accounts for the institution of individual property in modern society. Another great problem in historical jurisprudence, that respecting the origin of primogeniture, finds its solution, according to Dr. Hearn, in the succession of the eldest son to the domestic priesthood in the room of the last house father. But he overlooks the established fact that the texts of Hindoo law which he cites in support of his view of this and other points have undergone manipulation by comparatively modern Brahminical expositors, who, as remarked by Sir Henry Maine in his 'Early History of Institutions,' show a visible desire to connect property with sacrificial duties, in the interest doubtless of their own order. Dr. Hearn seems, too, to forget that the description of the usages of the Teucteri, which he cites in proof that "the eldest son was in ancient times the heir among the Teutons," occurs in the second part of the 'Germania,' where, as Tacitus formally warns his readers, the customs described are those peculiar to particular tribes; and that the language of the first part with regard to the general custom of succession is different, and, though not perhaps absolutely incompatible with the existence of primogeniture, certainly does not suggest it.

Dr. Hearn's investigations do not end with the household and the clan. At the outset he proposes "to describe first the clan system, which was the original type of Aryan society, and next the rise of political society and its relation to the earlier system." Accordingly the last seven chapters of his work are devoted to tracing the growth of the state and of law—if, indeed, the process, as he views it, can be called growth, for he draws a sharp line of division between the clan, with its body of customary rules, and the state, with its system of positive law. The state, in his words, "was not a spontaneous growth, like a natural household; it commenced in a voluntary association." Yet his own account of the clan shows that it had already a polity, and that it might be developed into a state answering Austin's definition by a natural process. It was, as we have seen, at the stage at which Dr. Hearn's investigation begins, a village community, and, in his own words (p. 9), "the development of the village gave the *πόλις* or city state." The members of the clan, he says (p. 113), exercised full powers of self-government, and maintained for the purpose a suitable organization, acted together in avenging wrong done to any of their members, obeyed and honoured a common head, and in the course of time branched out into numerous sub-clans. Again (p. 125), he says there was an organ-

ization common to the household, the clan, and the state. Each of these bodies had its chief and its council; adding that in their external relations the same resemblance may be traced. The chief of the clan "was the natural leader of his kinsmen in war, and the administrator of their customs in peace. In all external relations he was the spokesman and representative." Surely we have here distinctly the beginning of political organization and of the functions of the head of a state. And he shows how naturally "as the household expands into a clan, so the clan expands into a people." At this point, however, he assumes that "with the increase of its numbers the simple homogeneous body becomes in the usual way a collection of heterogeneous related bodies"; elsewhere he says that when a clan branched out into sub-clans, each of them tended to become a separate and independent community. Dr. Hearn seems here to reason not from historical evidence, but by deduction from Mr. Herbert Spencer's generalization that evolution is everywhere a movement from the homogeneous to the heterogeneous. There is no reason to suppose that the German *civitates* described by Tacitus were generally formed by "voluntary association" as opposed to "spontaneous growth." A number of blood-related clans might tend either to dispersion and separation, or to coalescence, according to surrounding conditions. Under external pressure, and with constant necessity for common action, they might naturally maintain a close connexion and a common government for certain purposes. And a government once formed has a strong tendency to grow, and to extend the sphere of its jurisdiction and intervention, as Roscher points out in a work which Dr. Hearn, wide as his studies have been, seems not to have examined. The truth is that the state arose in several ways: sometimes by the growth of a clan, with the increase of numbers, into a people who held together instead of dispersing; sometimes by conquest and the forcible annexation of other tribes and their territory; sometimes by voluntary alliance. But in every case it was by degrees only that it extended the sphere of its action so as to answer fully Austin's definition.

Dr. Hearn's account of the rise of positive law is open to like criticism. Objecting to Sir Henry Maine's view that Austin's definition of law is strictly applicable only to the rules by which society is controlled in states of a type which is exceptional in the world's history, and not to Asiatic empires such as Runjeet Singh governed, Dr. Hearn observes:

"The difficulty which presses Sir Henry Maine arises, if I may venture to say so, from his failure to appreciate the broad distinction between law and custom. It is true that Runjeet Singh ruled extensive territories, and never made a law in his life. But there was no law in Runjeet Singh's dominions. His subjects, or rather his tributaries, lived according to their customs."

The real failure, if we may venture to say so, appears to lie in Dr. Hearn's inability to conceive law as passing through stages of development, like the state itself, and only at an advanced stage becoming fully conformable to Mr. Austin's formula. It is, Dr. Hearn himself remarks, "the main error of the analytical jurists that they in effect admit no intermediate condition between law and anarchy." We should add that his own main error on the subject is that in effect he admits no inter-

mediate condition between mature law and no law, and does not see that law may begin in custom, as the state may begin in the clan, and with the advance of political organization and the extension of the activity of the central government may come to rest expressly or tacitly on its authority. "In its earliest sense," Dr. Hearn says, "Jus Privatum meant clan custom, Jus Publicum meant state law." The Jus privatum, which regulated family relations, property, succession, contract, and wrongs against individuals, was, we should say, at the stage at which it was clan custom also law at an early stage. The difference is not a mere verbal one; it involves the question whether both the state and law are sudden and artificial formations or natural growths, and whether they have not stages of development, to the latest of which only Mr. Austin's formulas can properly be applied.

Throughout his work Dr. Hearn appears to have been unconsciously biassed by a tendency to magnify the points of difference between his own views and Sir Henry Maine's; and this tendency has led to some errors, and to a one-sided treatment of several subjects. He cites Sir Henry Maine frequently and respectfully, but expresses chief obligation to M. de Coulanges, while we should say that he owes most to Sir H. Maine, though he has looked at the structure of archaic society also with the eyes of M. de Coulanges. Yet it were grossly unjust not to admit that Dr. Hearn's work is one of great learning, ability, and value, and that it does great honour to the University of Melbourne, in which he now holds office, as well as to the author's Alma Mater, the University of Dublin.

NOVELS OF THE WEEK.

Beneath the Wave. By Dora Russell. 3 vols. (Maxwell.)

The Secret of the Sands. By Harry Collingwood. 2 vols. (Griffith & Farran.)

Cupid and the Sphinx. By Harford Fleming. 3 vols. (S. Tinsley & Co.)

The Story of Ten Thousand Homes. By Mrs. Robert O'Reilly. (Strahan & Co.)

Die Ahnen—Die Geschwister. By Gustav Freytag. (Leipzig, Hirzel.)

Platt Land. By Friedrich Spielhagen. 3 vols. (Leipzig, Staackmann.)

'BENEATH THE WAVE' is an average specimen of the kind of writing which finds a market among the circulating libraries, though no grown person would be so rash as privately to purchase it. The follies and crimes of one Isabel Trevor form the nucleus of the story. On our first introduction to the heroine we know what to expect. "What was it that made you think, when you looked at her face, of all the fair and frail ones, famous in history and song, who have tempted men to destruction and shame?" Apparently "the rarely regular features and full ripe lips" suggest to the author's mind these baleful associations. The good girl is of a more homely type of beauty, so that a principle of compensation is among the axioms recognized by our moralist. It is the public taste which is to blame for this kind of writing, so it is perhaps unfair to censure those who mingle a vast amount of unhealthy illustration with a small modicum of pious precept. But the method of relieving narratives of vice by the insertion of edifying death-

bed scenes is unpleasant to the hardened critic who has perused the thousand and one permutations and combinations of such elements as old Sir George, frivolous Isabel, and the Guardsman. The present study from the Decalogue, though not lamely composed, contains not a few literary blots. Isabel is vulgar as well as wicked. She speaks of the gaunt but excellent wife of the clergyman as "the spectre," and condescends to such an expression as "papa proposed for me to have a companion." That bad grammar is no special trait of the immoral character is shown by that exemplary old gentlewoman, Miss May, expressing herself as having been "quite agreeable to be married." But enough has been extracted to show the calibre of the book.

Mr. Collingwood, who possibly writes under an assumed name, has that keen interest in his subject which goes a long way towards securing success. The incidents and the plot of a nautical novel must always be more or less of the same kind, but there is plenty of room left for a spirited writer to show his ability. Mr. Collingwood tells of a marvellous voyage, more than round the world, performed by a small craft, the design of which he describes with so much minuteness that plans and sections might have been given with advantage. He writes partly to amuse, partly to instruct and warn the young yachtsman. Only a ship-builder could properly criticize the purely instructive details, but the literary merit of the book may be judged by the general reader, who will certainly find justification for Mr. Collingwood's hope that 'The Secret of the Sands' might serve to while pleasantly away an idle hour or two. It might have been wished that he should have made less use of italics. Constant emphasis is at first wearisome, and then ceases to be emphatic at all.

There is much freshness about 'Cupid and the Sphinx.' Though Cairo and the Nile are not quite new ground, they have not been much used by novelists, and Mr. Flemming shows that there is much to be made out of them. An American who is well educated, has travelled in Europe and Egypt, and has seen a good deal of European society, has a considerable advantage in writing about people and scenes which are fresh in his mind and which offer contrasts to him and new suggestions. When he can also write with vigour and good taste, as Mr. Flemming does, it follows that his book must have no small merit. 'Cupid and the Sphinx' would have been better if its plot had been somewhat less elaborate. The early part of the book, where the author is not yet hampered by the extraordinary coincidences which the mystery of a part of the story necessitates, is excellent. The characters are happily chosen. Some English people of various types, an American brother and sister, and a learned young German baron are set to play their parts without too much description, and enable the author to give different sides of the impression made by his Egyptian background which, as it were, helps to put his study into relief. Perhaps Mr. Flemming's minor characters are better than the principal persons of the story. There is a certain Mr. Curzon, about whom nothing much is said, who is particularly life-like. He is well subordinated, but yet makes a very distinct picture. Although Mr. Flem-

ming on the whole writes good English, he is not free from some phrases which show his nationality. They are, however, not objectionable phrases, but rather such as have, perhaps unfortunately, ceased to be current English, while surviving in America; e.g. "Shall we go to walk?" "It is very kind in you."

The custom, which seems to be growing, of publishing novels in one volume has at least two advantages. In the first place, many a story which would be hopelessly attenuated if spread over a thousand pages has sufficient substance to fill three hundred or so; and secondly, if it does not satisfy this condition, but remains irredeemably dull, the reader is all the sooner at the end of it. Mrs. O'Reilly's story profits by the former of these considerations. Only a great genius can find matter in the events of a country village to furnish three volumes, but they may no doubt supply examples of

What human kind desire and what they shun, Rage, passions, pleasures, impotence of will, enough to keep a reader for a short time interested, even if the principal pleasure of the characters is found in the village "public," and their impotence of will chiefly displayed in their fruitless efforts to avoid it. It is to be supposed that the author intends her story to illustrate the evils of drink; at least, the fire (which is becoming an inevitable incident in stories of village life) and the death of one of the chief personages, as well as other events of importance, are more or less connected with drink; but the moral is not very obtrusive. There is a good doctor, of a kind rather more common in French than in English fiction, but something like a domestic Tom Thurnall, who is everybody's benefactor, morally and physically; a squire, and his son, a youth of weak "moral fibre"; the doctor's brother, of yet weaker, besides being of extravagant habits; a parson; two or three wives, and villagers *ad libitum*. Out of these Mrs. O'Reilly has composed a readable story enough, undisfigured either by fine writing or bad grammar. She must know less of the town than of the country if she thinks that in London the leaves are by September "still as green as the early summer."

The new instalment of Freytag's great patriotic novel consists of two stories, "Der Rittmeister bei Alt-Rosen" and "Der Freicorporal bei Markgraf Albrecht." The former deals with the last years of the Thirty Years' War, and admirably shows how the people had become lawless and reckless from this long warfare, how the land was devastated and neglected, and how an earnest craving for peace gradually arose even in the ranks of the army. The hero of the story belongs to one of the German regiments that had deserted Marshal Turenne, and wandered through the land under leaders of their own choosing, helping thus to add to the general confusion and misery, though their wish to free themselves from foreign rule and fight for the German cause was laudable. The second story is not so complete in itself as the first. It is more of a family chronicle, showing the state of Germany seventy years or so after the peace, introducing Frederick William I., Augustus the Strong of Saxony, and, finally, the Seven Years' War—in short, more of an historical romance than a novel

proper, but, like the former, eminently readable when one has once got over the initial obstacle of Freytag's somewhat dry and inanimate style.

Herr Spielhagen's latest novel displays all his characteristic excellences and defects: admirable descriptions of natural phenomena, accurate observation of minutiae, together with carelessness of structure, exaggerations of character, and a general want of harmony in its story. The scene of the present book is laid in New Pomerania, before the revolution of 1848. The people and their conditions are so strange and remote from our sympathy that it is needful repeatedly to recall the fact to our recollection that the author has himself lived among them, and hence speaks of that which he has seen. The landed proprietors are painted as sunk in narrowmindedness, stubbornness, and utter immorality; they neglect their estates, oppress their peasants, and live a life of mere animal enjoyment. The women are in no wise better than their lords; even young girls are painted as corrupt before they are out of their teens. It is refreshing that at least one of them is virtuous in a book that oppresses the reader by the number of crimes committed throughout its course. Spielhagen paints with a master's touch the land in which these events take place. We seem to see the endless plains unroll before us, and in his powerful description of a storm an atmosphere of electricity almost hovers over his words. But it is scarcely possible to call his novel pleasant; even his virtuous hero and heroine are drawn with a feverish hand, that prevents their appearance coming as a relief to the repulsive characters of the story, since they too are involved against their will in the general iniquity.

OUR LIBRARY TABLE.

MESSRS. SMITH, ELDER & Co. send *The Classic Poets*, by W. T. Dobson—short accounts of ten famous epics, with their authors, at least where the authors are known. A work of this kind is quite out of date at a time when the most eminent scholars write "primers" of their special subjects. It is impossible for the same man to be so learned in Greek, Italian, Spanish, Portuguese, German, and English as to be a competent guide to those who wish "to be acquainted with the general scope of the great epics" even "without minuteness of detail or exhaustive treatment." The least that can be expected of a guide is that he should himself have explored and know all about the road. That Mr. Dobson has not this qualification is pretty clear. On the first page he says that the account of Homer given by Herodotus "is the only one on which any reliance can be placed, and even his is considered of doubtful authenticity (!) by some authorities." To talk about Juno and Minerva, too, in connexion with the *Iliad*, would seem to imply that the writer is still in the Lemprière stage of classical mythology. Such blunders as "*Ariosto's* 'Jerusalem Delivered'" (p. 58), "*Orlando Innamorata*" (p. 193), 1620 as the date of the battle of the Arbia (p. 167), may be ascribed to want of care in revision; but when Mr. Dobson, in his account of Dante, speaks of the poet's visits to Paris and Verona as alike resting on "traditional accounts"; calls Ginguéné "a celebrated Italian writer," and Sordello "a Mantuan priest"; and makes "Dante" his family, "Alighieri" his Christian name; or again when he talks about "a deceased king of *Nibelungen*," it can only be said that he is certainly successful in avoiding "minuteness of detail." He should not, however, borrow a note from Mr. Carlyle, slightly mutilate it, and present it as though extracted by his own

research from 'Illustrations of Northern Antiquities.' In the account of the poem of the Cid, which, as Mr. Dobson correctly remarks, is not strictly speaking an epic—it is rather a chronicle—we notice a very comical instance of a common vulgarism. The Cid's sons-in-law were, as every reader of Macaulay's preface to the 'Lays' knows, cowards. Another knight, in order to give one of them a chance of concealing his cowardice from the Cid, offers him some trophies which he himself has won. "Base enough in his nature to accept the offer, the Cid was," according to Mr. Dobson, "the only one who was deceived thereby." In grammar, at all events, "minuteness of detail" is quite essential, if one is not to say something very different from what one means. The extracts are the best part of the book; but more care might have been exercised in the selection of translations from which to quote. Nor do we understand why the Latin poets should have been completely ignored.

MR. BERNARD BECKER has put together a number of stories of *Adventurous Lives* (Bentley & Son), in a popular sort of style. The merit of his two volumes is that among the lives he has sketched several are not perfectly well known, and that he has omitted many which might have been expected in any book with such a title as the present; so that while we have lives of Ville-Hardouin, Rubruquis, Barentz, and Heemskerck, the reader is pleased not to find those either of Columbus, Cortez, or Lord Dundonald. Those who turn to Mr. Becker's volume for instructive amusement may be satisfied; but those who seek information must be warned not to expect too much. They will find no original matter here, no references to authorities, and few facts which are not to be found by skimming any dictionary of biography. Mr. Carlyle's 'French Revolution' seems to be the authority and inspiration of several of Mr. Becker's chapters, in which his diction shows a close and tolerably successful attempt to imitate the famous manner of that book. It would seem as if Mr. Becker had set out with the intention of writing a series of lives adventurous only in the bad sense, the first four chapters being devoted to adventurers, including of course Mr. Carlyle's "liar of the first magnitude" Cagliostro. Mr. Becker's story of Cagliostro is interesting to the extent to which it reminds one of Carlyle, but not further. The life of Casanova cannot have been compiled without some reading of his notorious "memoirs," but the reader who should rely upon Mr. Becker's sketch of Casanova would certainly derive a singularly wrong notion of the sort of man he was, or of the sort of stuff with which his memoirs are crammed. Casanova's cynicism amounted almost to genius. He had a great power of judging men, and an appreciation of the force of principle in others which makes one marvel at the consistency of his repudiation of all principle in his own actions. Mr. Becker throws no light upon his character, and except the description of his wonderful escape from the Piombi at Venice, his story is a vague and perplexing farrago of scoundrelism. Of course Casanova's adventures required much excision before they could be presented in a decent book for general readers, but no life of him can be worth anything which fails to make it seem credible that such a miscreant could have been admitted into the society of D'Alembert, of Voltaire, and of most of the courts of Europe. In the same rather perfunctory way is the task of writing the lives of Marco Polo and Mandeville discharged. What is commonly known and to be found without the smallest difficulty is given; but Mr. Becker unluckily stops short just where one looks for something more.

WE have received the first part of the *Lives of the Cardinals*, by Patrick Justin O'Byrne (Ladelle & Co.), handsomely printed in folio, with three fairly executed portraits. There is not a word of preface, nor any hint as to the proposed extent of the publication. The reader is not even informed whether the lives are to include only living cardinals, or whether they are to be limited to this century, or to range from (say) the days of Cardinal

Bellarmin downwards. If the series is to include—as seems intended—none except living cardinals, it is somewhat curious that the first part contains the lives of one now not a cardinal, but the Pope, and two dead cardinals. So far as these three "Lives" record mere dates and a few facts they are not to be found much fault with; but it may be doubted whether a biography, however short, which gives nothing but undiscriminating praise, can be called a "Life" at all. However, half-a-crown is no great sum to pay for three portraits, even if all the "historical" part is thrown into the waste-paper basket. Mr. O'Byrne should in future, at any rate, avoid such fine writing as to speak of Cardinal Cullen having been born "a serf," or to talk about "the apotheosis of emancipated Catholicism."

A MOST important work, mentioned in our article on the literature of France during 1878, and published in December, deserves a few lines of special notice. It has for title 'Traité Pratique de Droit Parlementaire, par Jules Poudra, Secrétaire-Général de la Présidence de la Chambre des Députés, et Eugène Pierre, Secrétaire-Rédacteur de la Chambre des Députés,' and is published by Cerf de Versailles. This book is intended to be the French "May," but while the scheme of the work is more ambitious than that of Sir Thomas Erskine May's excellent treatise on the Law of Parliament, the mode of execution is a little heavy, and the work itself rather dull reading when compared with the great English book. The French work, which fills between eight and nine hundred closely printed pages, treats of the history of the legislative power in France since 1789, and of its present position and relation to the executive power; of elections, electors, and candidates; of disputed elections; of the rules and practice of the Senate and Chamber, and of their history; of the method of law-making; and of the promulgation and interpretation of laws. It forms therefore, in part, a handbook to the French constitutions which have succeeded one another since 1789. The authors, who have shown great industry, would confer a benefit upon French politicians if they would extract from this work, and publish separately in a small volume, all that is non-historical and applicable to the existing circumstances and constitution of France. The quotations from Sir T. E. May contain some mistakes of spelling, and Lord Russell's name is wrongly spelt. The first line of the work contains a blunder with regard to England:—"In France, the law of Parliament is not exclusively based on precedent, as in England." It is not quite true that the English Law of Parliament is exclusively based on precedent, for Standing Orders form "règlement," with which Precedent, "usage," is contrasted in this sentence. These are venial errors, and we recommend the volume as likely to become the standard authority on the subject of which it treats.

THE fourteenth volume of the *Abhandlungen* of the Munich Academy contains an essay by Prof. Franz von Löher on the struggle of the Emperor Frederick II. about Cyprus. M. L. de Mas Latrie has just brought out a volume with the title of 'L'Île de Chypre, sa Situation Présente et ses Souvenirs du Moyen Âge.' It is dedicated to Sir A. H. Layard.

MESSRS. HACHETTE send us the first volume, richly illustrated, of the new edition of M. Duruy's *Histoire des Romains*; also the two half-yearly volumes for 1878 of the excellent *Journal de la Jeunesse*, and the nineteenth volume of that admirable serial *Le Tour du Monde*.

WE have also on our table *The Jersey Express Almanac*, published at the office of the *Jersey Express*; Spalding's *Handbook for the Town, University, and County of Cambridge*, which is improving as it goes on; *The Irish Agricultural Almanac*, edited—and well edited—by Prof. Baldwin; and *The Victorian Year-Book*, one of the best arranged collections of statistics we know of. Mr. Hayter, as usual, compiles it.

LIST OF NEW BOOKS.

Theology.

Craufurd's (Rev. A. H.) *Seeking for Light, Sermons*, cr. 8vo. 5/ Smith's (Rev. H.) *The Divine Epiphany in Ten Progressive Scenes*, 12mo. 2/6 cl.

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THE ORIGIN OF THE WORD "LABARUM."

Hamstead, January, 1879.

IN making lately some researches into the history of the 'Eikon Basilike' for a friend, who possessed a very early copy, I was led to investigate the meaning of the Greek motto at the foot of the frontispiece, τὸ χι οὐδὲν ἡδίκησε τὴν πόλιν οὐδὲ τὸ κάππα, which is a quotation from the 'Misopogon' of Julian the Apostate. Curiously enough, all the writers (as far as I can make out) on the subject of the 'Eikon' have stated that Julian was here alluding to Constantine as the person intended by the τὸ κάππα, whereas it is really Constantius who is referred to. Julian is speaking of the time when he himself was made Caesar. This was done by Constantius in the year A.D. 335, eighteen years after the death of Constantine in 337, as I found on referring to Gibbon's 'Decline and Fall of the Roman Empire.' The mistake seems to have originated with Dr. Gauden (the well-known claimant to the authorship of the 'Eikon'), and to have remained uncorrected to the present time. In perusing that part of Gibbon's work which relates to the period of Constantine the Great, I came across his interesting account of the "labarum," or sacred banner, on which was inscribed the monogram of the first two letters of the word Christ, and which Constantine declared he had seen in his vision or dream, when he was bidden to conquer in this sign. Gibbon further tells us that the meaning and derivation of this word "labarum" are alike obscure and unknown, although almost every language has been tortured in a vain attempt to solve its etymology.

After reading his account carefully over, it

struck me that the reason why this crux has never been hitherto solved is that the word "labarum" has really no meaning at all. It is simply an anagram formed out of the monogram, and used to express the banner on which the latter was inscribed, just as the meaningless word IXΘΥΣ was formed out of the initials of the sentence: Ι[η]σους Χ[ριστος] Θ[εος] Υ[ι]ος Σ[ω]τηρ. The initials XP of Christ's name were formed in Constantine's vision into a monogram of this shape

X. This, of course, was unpronounceable; but by writing out the letters of which it was apparently formed, the anagram

ΛΑΥΑΡ

was composed, a word of no meaning, and which did not happen, like IXΘΥΣ, to correspond by chance with any word of known signification. When the standard had to be spoken of, the anagram was made into a noun, TO ΛΑΥΑΡΟΝ. The letter Y being invariably pronounced as B by the modern Greeks, the word was Latinized into "labarum." This fact of the B being really a V having been overlooked by all writers on the question has, I venture to think, been the cause that has led them all astray. In order to test in an inverse manner the probable correctness of my theory, I gave the anagram ΛΑΥΑΡ to a friend without acquainting him in any way with my conjecture, and asked him to form it into a monogram, of which the final letter should stand alone above the rest, and

he produced a very similar figure to the X.

In the Sloane Collection of Manuscripts in the British Museum, No. 3642 ff. 39-51, is a tract on Alchemy, translated into English from a French original. It is anonymous, but at the end it is stated that the author's name is to be found in a Latinized form in the following anagram:—DIVES SICVT ARDENS S. The solution of this has been attempted by several persons, but hitherto without success. I have been able to resolve it into SANCTVS DESIDERIVS, or, in the author's native tongue, the well-known French name of St. Didier. E. SCOTT.

THE COVERDALE BIBLE AND HANS SEBALD BEHAM.
4, Trafalgar Square, January, 1879.

In my reply to Mr. Loftie's rejoinder respecting his "discovery" as to the printing of the Coverdale Bible of 1535 by Egenolph, at Frankfort, I incidentally threw out a hint respecting the origin of the well-known cipher of Hans Sebald Beham of Nürnberg, and its change in 1530 or 1531 from HSB to HSB; and at the same time suggested, half quizzically, that as the admirers and collectors of this distinguished artist are manifestly somewhat in the fog both as to the biography and bibliography of their "Little Master," they might form themselves into a club, and so co-operate under the name of "The Bohemians of London."

To this friendly hint Mr. W. B. Scott takes serious exception. All that I am disposed to say at present in answer is that before penning my letter to Mr. Loftie these exceptions were well considered, and were found in my judgment wholly insufficient.

And now Mr. Loftie again writes from Egypt that he declines to notice any further letters at present, and that the point at issue between us in relation to the Bible cuts of Beham has escaped him. Until, therefore, he finds this lost point, he has, I admit, a very sensible reason for not writing again, so far away from his books of reference. He has memory enough, however, to add that I can hardly deny that we agree now, if not formerly, that Beham's designs, but not his actual cuts, were used in 1535 in Coverdale's Bible. This is precisely the point which I have been hammering. I congratulate him on his apprehending it at last. If when he returns to his books he will put himself into parallels again, and read this with what he wrote in his first letter, he will probably see that the identity of the Frankfort and Antwerp cuts and type has lost in him an honest advocate.

If Frankfort or Zurich still maintains a claim to the honour of having printed our first English Bible as against Antwerp, it cannot rest on either of these two points, the identity of the cuts or the type. Standing precisely where I did in relation to Coverdale, Van Meteren, and Antwerp, I have of course, after this admission, no desire to prolong this pleasant controversy.

Mr. Scott, I think, is mistaken in what he says about the interchangeableness of P and B as late as the time of Beham. The letters P and B in Germany about 1530 were either not convertible in the sense necessary to account for the change of Beham to Peham, or were vulgarisms, like the cockney's use of w for v. Besides, if my memory serves me, the name of our "Little Master," or, as Mr. Loftie styles him, the "second artist," was almost always Beham, not Peham (the spelling sometimes varied), though up to 1530 the cipher was HSB, and after that date HSB. The P was, I believe, never used on dated samples after 1530, nor the B before that time.

There are plenty of authorities to prove that the Nürnberg families of Beham, Boeham, Behem, Boehm, Boehem, Böhm, Böhem, Beheim, Böm, Behaim, &c., were all of Bohemian origin. The whole question of the migrations of the Behams (however spelt) of Nürnberg from Bohemia was fully discussed a hundred and fifty years ago, and published at the time. To revive it now, at this stage of the discussion, would be hardly fair in me, lest I might be accused of anticipating or discounting the pleasant bibliographical quiddling and amusement with the Little Master Beham in store for the "Bohemians of London." It really appears to me that there is plenty of "corn in Egypt," if the proposed club will only take the pains to harvest it.

Mr. Scott's example of the old German interchangeable P and B in the name of Pirckheimer of Nürnberg (sometimes written Birckheimer), because the old family shield of arms carried a birke or birch tree, may, I think, be matched with equal force and relevancy nearer home by the cockney's happily convertible h and a in the name of Harrow-on-the-Hill, because its shield of arms happens to carry the arrow which is said to have given the name to that scholarly seat of learning.

HENRY STEVENS, of Vermont.

DICK'S LETTERS TO HUGH MILLER.

DR. SMILES writes to us:—

"There is a mystery about those letters of Hugh Miller to Robert Dick. Charles Peach informed me that the whole of them had been returned by Dick to Mrs. Miller after Hugh's death for the purposes of the biography. This is also confirmed by Mr. Hugh Miller, of the Geological Survey, who has been for some time engaged in searching for the letters of his father to Dick. I waited for more than a year, feeling that Hugh Miller's acknowledgments of Dick's discoveries, in his own words, would have greatly increased the interest of the book.

"Mr. Hugh Miller believed that the letters of his father had been taken out to Australia by his eldest sister, the wife of a Free Church minister; but a parcel of letters arrived from her in August last, and the letters of Hugh Miller to Dick were not there.

"There were more than a hundred of Dick's letters to Miller, which I read and made extracts from. There must have been almost the same number from Miller to Dick. They must have formed a large parcel, and could not well be overlooked. But where are they?

"Mr. Brims, the Procurator-Fiscal of Thurso, handed over to me the whole of Dick's scientific correspondence. All the letters of Sir R. Murchison, Sir Wyville Thomson, Mr. Notcutt, Prof. Balfour, Dr. Meiklejohn, and Dr. Brown were there, but not one of Hugh Miller's. They had all been returned to Mrs. Miller. I hope that a further search may be made, and that those valuable letters may yet be brought to light."

THE ROYAL HISTORICAL SOCIETY.

A REPLY to Dr. Rogers's accusation regarding my motives is needless. I simply wish to state that I did apply to an authority, viz., a member of the Council, before writing, who, not being able to give me the information I required, forwarded my letter to the *Athenæum* with a confirmatory one, on which I think I am right in saying mine was inserted.

I am sorry to have misquoted Dr. Irons, but I was under the impression that he seconded my motion, but as he says not, no doubt I am mistaken, although the Rev. Prebendary certainly spoke in support of it. That a motion was made Dr. Rogers confirmed in his first letter, the only point of difference being as to the proposer of it. My questions are still unanswered.

H. E. MICHELSEN.

* * We cannot insert any more letters on this subject.

MR. E. S. DALLAS.

MR. E. S. DALLAS, who died on Friday evening in last week, was of a family in whom literary talent was hereditary. His great-great-grandfather, Alexander James Dallas, a native of Jamaica, to which his father, a physician of repute, had emigrated from Scotland in the middle of the eighteenth century, distinguished himself by his political writings, and as editor of the *Columbian Magazine*, published at Philadelphia, contributed to the agitation which resulted in the establishment of the independence of the United States. A brother of Alexander James, Robert Charles Dallas, author of 'Recollections of Lord Byron,' acquired the renown of having been the cause of 'Childe Harold' being given to the world. As the story goes, Lord Byron showed to him the first cantos of his poem, "of which he thought lightly," and it was only when strongly urged that Byron consented to its publication. This may be doubted, but at any rate the author of the 'Recollections' was a relative of Lord Byron, his sister having married the cousin and heir of the poet. Another member of the Dallas family, Sir George, first baronet, wrote a great many political books and pamphlets, as well as a poem on Indian subjects; and still another member, George Mifflin Dallas, in some respects the most famous of the name, Vice-President of the United States from 1845 to 1849, and subsequently envoy in Great Britain, is still too well remembered, both as a statesman and an author, to require more than mention.

Mr. E. S. Dallas has made his name known chiefly as one of the literary critics of the *Times*, a post which he held for many years. Born in Jamaica, he was, like his father, grandfather, and great-grandfather, educated at the University of Edinburgh, where his favourite studies were logic and metaphysics, to which he was attracted by the lectures of Sir William Hamilton. When still young he came to London, enrolling himself as a member of that vast army of writers vaguely described as "contributors to the press." His accomplishments, varied reading, and terse style soon brought him into notice, and before long his ambition was gratified by his being enrolled on the staff of the great paper of Printing House Square. Perhaps this was not altogether to his advantage, as it left him little time to produce any lasting work in literature, a task for which he was well qualified. He only published two books, the first 'Poetics: an Essay on Poetry,' dedicated to his old teacher Sir William Hamilton, issued in 1852 by Smith, Elder & Co.; and the second 'The Gay Science,' in two volumes, published by Chapman & Hall in 1866. In the preface to 'The Gay Science' he announced that two more volumes were in hand, but they never appeared. Nothing else as regards original works came from his pen, and the only other book to which his name stands attached is an abridged edition of Samuel Richardson's 'Clarissa Harlowe,' in three volumes, published in 1868. More recently Mr. Dallas was engaged upon a new edition of Rochefoucauld's 'Maximes.'

Mr. Dallas was married to Miss Isabella Glye,

the well-known actress and Shakespearean reader, whose acquaintance he had made while yet a student at Edinburgh; but the union, of which there was no offspring, was dissolved on her petition four years ago.

Literary Gossip.

MR. MURRAY has made arrangements for a new life of Swift. By the death of Mr. Forster the work on Swift, which he had long projected, was arrested after the first instalment only had been written. The many problems, therefore, that arise as to Swift's character and his relations to his contemporaries, on which Mr. Forster has but slightly touched, still await more careful and dispassionate treatment than they have found, either in the somewhat hastily written life by Scott or from the violent detractors of Swift. No writer figures so largely in the history of the time, and yet of none has the character been so persistently blackened by the half-sided verdicts of prejudice.

At the request of the American Tract Society, Dr. Joseph P. Thompson, of Berlin, has written a small work on Socialism, with special reference to the German aspects of that question. The spread of Socialism in the United States has rendered such a publication desirable. It is possible that Dr. Thompson's book may be republished in this country.

THE next number of the *Nineteenth Century* will contain articles by Mr. Henry Irving, Prof. Fawcett, and "Verax."

WE are glad to hear that the Provost and Senior Fellows of Trinity College, Dublin, have undertaken the publication of a collection of Mr. T. Cliffe Leslie's Essays in Political and Moral Philosophy. They will appear this season.

THE article on "Pessimism," by O. Plümacher, in the January number of *Mind*—"a voice out of the pessimistic camp raised in defence of its leader" Hartmann—has been supposed to be the work of an English writer sheltered under a *nom de plume*. It is really the production of a German-Swiss lady, Frau Olga Plümacher.

ALL antiquaries will be glad to learn that the valuable MSS. now in the Chetham Library, Manchester, are to be placed in a small room in the basement which is quite dry and can easily be made fireproof. In addition to the fine manuscript copy of Matthew Paris's Chronicle, the extensive topographical and genealogical collections of the late Canon Raines, Mr. G. J. Piccope, and others are treasures too precious to be left to the risk of loss or damage by fire.

MR. HAMILTON FYFE, who had to give up the sub-editorship of the *Saturday Review* owing to ill health, is now much better, but it is still doubtful when he will be able to use his pen again.

THE first part of the 'History of Garstang,' a large Lancashire parish, at which Lieut.-Col. Fishwick has been working for many years, has just been issued as the one hundred and fourth volume of the Chetham Society. It includes the general and ecclesiastical history of the parish, with copies of the monumental epitaphs in Garstang Church, &c.

MESSRS. SIMPKIN & MARSHALL will shortly issue, in conjunction with Messrs. Menzies, of Edinburgh, a novelette by the author of

'Hogan, M.P.' and 'The Honourable Miss Ferrard.' Messrs. Griffith & Farran have in the press a work by Catherine Swanwick, 'Hofer: a Drama,' and a novel 'For a Dream's Sake,' by Mrs. Herbert Martin, author of 'Bonnie Lesley.'

THE admission of women to the classes of the Faculties of Arts and Laws at University College, on the footing of regular students, was so well prepared for by ten sessions of work with the London Ladies' Educational Association that no practical difficulties have arisen. During the first term, from October to Christmas, the number of women in regular attendance on the College classes was 225. Of these 72 were in the Fine-Art School, which has been open to women since its first establishment. The remaining 153 were in attendance upon classes of which some are open to women only, and some are mixed. As a general rule, mixed classes are confined to subjects attended by the more advanced students, but the arrangements are based more on experience than theory, and have thus far answered perfectly. The women have a Common-Room of their own, for use between lectures, and are entering quietly and unaffectedly into the College life. They are already establishing amongst themselves a College Debating Society. In the mixed classes there is no more difficulty found in fellowship of study among men and women than at lectures of the Royal or the London Institution; and the whole system is so simply accepted that the fear of a failure in readiness to translate aloud or answer questions, among the members of mixed classes, has proved groundless. But there can be no doubt that the maintenance of classes to which only men or only women are admitted will have to remain part of the system. In some cases a mixed class would be too large; in other cases a separate class meets a particular demand. The whole arrangement, in fact, must always be the result of a continued watchfulness for adaptation of each part of the scheme to the proved wants of all who seek liberal education.

'HISTORIC Notices of Rotherham, Ecclesiastical, Collegiate, and Civil,' is the title of a folio volume now in the press, under the editorship of Mr. John Guest, F.S.A., of Moorgate Grange, Rotherham. It will contain a number of autotype illustrations, besides engravings on wood and lithographs. A large-paper edition consisting of fifty copies will be issued. Mr. Robert White, of Worksop, will be the publisher.

ALL serious students of folk-lore will be glad to hear that Prof. Félix Liebrecht's long promised collection of essays, under the title of 'Zur Volkskunde, Altes und Neues,' has advanced as far as the printing of the twenty-seventh sheet. The complete work will contain from thirty to thirty-two sheets, and is expected to appear in about three months.

MR. SCHÜTZ WILSON will shortly bring out, through Messrs. Kegan Paul & Co., 'The Tower and the Scaffold,' a miniature monograph. The book will be dedicated, by permission, to Field-Marshal Sir C. Yorke, G.C.B., Constable of the Tower.

WE learn from the Russian literary journal, *Old and New Russia*, that the Finnish Historical Society, founded in 1875 at Helsingfors, consists of only fifteen members, but these

are the most prominent writers of the country. The Society is occupied with the publication of the historical and archaeological memorials of Finland, and issues a periodical volume of *Transactions* called *Historiallinen Arkisto*. A short time ago an unknown person, a native of the country, presented the Society with 10,000 marks, equal to 4,000 roubles at the present rate of exchange.

A WORK on 'Private International Law,' by Mr. Albert Dicey, is in the press, and will appear shortly. Mr. Edward Dillon Lewis, whose paper on the Codification of Criminal Law in England, read before the Deputies of the Trades Union Congress at Bristol in September last, attracted some attention, is about to publish, through Messrs. C. Kegan Paul & Co., a Draft Code of Criminal Law and Procedure.

PROF. DR. E. LOMMEL, Dean of the Faculty of Philosophy in the University of Erlangen, writes to us under the date January 14th:—

"It having come to the certain knowledge of the Faculty of Philosophy of the University of Erlangen that a fraudulent trade is carried on in England under a pretence of procuring doctor diplomas of the said Faculty, I consider it in the interest of the public hereby to make known that promotions *in absentia* are not conferred in that Faculty, and that no one in England or elsewhere is, or has ever been, authorized to confer or negotiate for the conferring of such diplomas."

CITY occupations are not always subversive of literary tastes. Mr. Sheriff Burt has just written, for private circulation, a narrative of a three months' visit he made last year to Egypt, Greece, and Constantinople; and Mr. J. G. Saunders—father of the medical officer of health for the City of London—has composed a monody on the death of the Princess Alice.

DR. LENZ, of the University of Marburg, is preparing an edition of Martin Bucer's correspondence. Profs. Körting of Münster, and Koschwitz of Strasbourg, have the intention of editing a periodical with the title of *Zeitschrift für neufranzösische Sprache und Literatur*.

MR. NUTT, of All Souls' College, Oxford, and Sub-Librarian of the Bodleian Library, will bring out his edition of Eliezer de Beaugenci's commentary on Isaiah, with an English introduction on the exegesis of the French Rabbis in the eleventh and twelfth centuries, in the course of the next month.

PROF. PAUL MEYER, of Paris, will publish in the next number of the *Bulletin de la Société des Anciens Textes Français* an elaborate account of the various French Chronicles which go under the common name of *Brute*. One of them, which extends to 1333 A.D., is the original of the Chronicle of England known as the Caxton Chronicle, from its having been first printed by Caxton. In this essay the learned professor will examine and classify about twenty-five MSS. in various libraries of England and France.

DR. A. HAMANN, of Oxford, whose edition of Lessing's 'Laokoon' has been lately reviewed in these columns, will bring out for the Delegates of the Clarendon Press a similar edition of the first part of Goethe's 'Faust.'

PROF. LEWIS CAMPBELL, of St. Andrews, is preparing a revised edition of his Sophocles, based upon a new collation of the Palatine MS.

in the Heidelberg Library and of MSS. in other libraries.

PROF. RUDLER informs us that his article on 'Cambria in Paris,' which appears in the *University College of Wales Magazine*, had not, as we supposed, been previously printed elsewhere.

OUR Lisbon Correspondent writes:—

"The new translation of the *Lusiads* of Camoens by Mr. Robert Ffrench Duff, which I have mentioned before, is now complete in the MS. It is written in the Spenserian stanza, is very literal, and the versification is elegant, the style being good throughout. Mr. Duff is a gentleman advanced in years, who has been a student all his life, and knows both the Portuguese and English languages intimately, having received an excellent classical education in England, and having resided since then in Portugal. Many competent judges say this translation will leave nothing to be desired, as Mr. Duff has been a long time over the work, and has done it *con amore*, being a great admirer of Camoens. The book will be printed at the Lisbon National Press, with new type, on fine paper, and will contain portraits of many of the Portuguese worthies mentioned in the text. The volume will be a royal octavo; it will be ready in April, and will be brought out in London by Messrs. Chatto & Windus, and in Philadelphia by Messrs. J. B. Lippincott & Co. The *Lisbon Financial Gazette*, an English journal published in Lisbon, speaks very favourably of the work, and quotes several admirable stanzas.—There are, I believe, complete in MS. a translation of Camoens by Capt. Burton, the celebrated traveller, another by Mr. Hewitt, the American journalist of Rio de Janeiro, and God knows how many more are in embryo. Of a verity, the great masters never die, and the genius of Camoens blossoms like an aloe after the lapse of many years, but withal we may be excused if we express our belief in the old adage, 'It never rains but it pours.'"

Capt. Burton's translation is, we are glad to say, in type.

A CORRESPONDENT has been good enough to send us a much better, at any rate much more grammatical, version of the quatrain we quoted last week from Mr. Hamilton's book on the Laureates:—

Gaudemus nos Poetis tribus,
Peter Findar, Pye, et Pybus:
Si ulterius ire pergis
Adde his Sir James Bland Burgess.

That learned genealogist Col. Chester points out, in a letter to us, that Mr. Hamilton is wrong in saying Colley Cibber was buried in Westminster Abbey.

MR. BLANCHARD JERROLD writes to us with reference to the Congress of Men of Letters of all Nations, which it is proposed by the International Literary Association shall meet in London in June, 1879:—

"The United States, Germany, Austria, Belgium, Brazil, Spain, Italy, Denmark, Norway and Sweden, Holland, Russia and Poland, and Switzerland are already adopting measures in order to be worthily represented in the Association, and have sent in first lists of adhesions. The Association is in course of consolidation under the care of a zealous executive, and is preparing to present to the Congress in June next a well-considered scheme of international literary machinery, devised to protect the rights of authors all over the world and to create a general *esprit de corps*. Full details of the work done and to be done will be found in the *Bulletin* of the Association, a copy of which I shall be happy to address to any correspondent—being a man of letters or a journalist—who may desire one. I am also prepared to receive the names of British authors or journalists who may wish to join the Association, and to assist in receiving the

gens de lettres from all parts of Europe who have promised to attend the Congress of 1879. I must request that all preliminary communications may be by letter only."

Mr. Jerrold's address is 8, Carlton Chambers, Regent Street.

SCIENCE

GOLD IN MIDIAN.

NIEBUHR, the traveller, who was not wholly ignorant of Arabian literature, should have been better informed when he asserted "the precious metals are not found or known to exist in Arabia, which has no mines either of gold or silver" ('Description de l'Arabie,' p. 124, Amsterdam, 1774); and as Niebuhr's reputation rose high, his dictum has been universally accepted by the writers, scientific as well as popular, of the last half century.

There could be no greater mistake. Dr. Ad. Gurtl, of Bonn, a *savant* who is preparing for publication the 'History of Mining and Smelting,' remarks, in a letter addressed to me, that Midian shows (in literature) traces of the industry which, under the Phœnicians, Egyptians, Romans, Nabatæans, and Arabs, has lasted nearly 2,000 years. He has kindly forwarded the following notes upon his authorities.

Moses (B.C. 1452) mentions, among the metals which were purified by fire after being plundered from the Midianites, tin, an ore of the greatest importance considering the part it plays in the bronze arms, instruments, and implements of ancient nations. In Numbers xxxi. 22, we find—besides tin—gold, silver, brass (copper?), iron, and lead. All these metals were rediscovered by the second Khedivial expedition to Midian.

Rameses III. (B.C. 1000) of the twentieth dynasty, in the eleventh year of his reign, opened the great mines of copper in the land of 'Athaka ('Akabah). According to the Harris papyrus (Brit. Museum), translated by Eisenlohr, the ore was yellow as gold (pyritic copper?), while the Sinai diggings yielded only Mafkat, green copper ore (=chrysocolia?). You will find the description in Dr. Beke's 'Sinai in Arabia,' and my last work, 'The Land of Midian (Revisited),' has copied the original hieroglyphs.

Dionysius Aphrus, a Greek geographer of Augustus's day, and interesting to us because he is the first classic that notices our coal treasures, declares of Arabia behind the Libanus and in the Nabathæan country, "Ideoque ipsa regio tantis hucusque floruisse muneribus dicitur, ut ejus montes aurum pariant, et flumina convebant argentum, eorumque ripæ Thymiamate et fragrantibus herbis redolent, atque qui ibi vicitant maximas possident opes, neque induunt nisi paludamentis aureis, aut sericis quam mollissimis. Verum qui primam Libani montis frontem tenent, ipsi sunt qui Nabathæi sunt appellati." From this it is evident that Northern Arabia was meant. (Translated by the Veronese Antonius Becharias, and printed by Henricus Paulus at Basel, A.D. 1534, p. 53.) Pliny only says of Arabia, "Litius Hammæum ubi auri metalla" ('Nat. Hist.,' iv. cap. 32).

Hieronymus, Bishop of Phœno, who was present at the Council of Ephesus in A.D. 449, declares that condemned Christians and other convicts were compelled to work at the copper mines of North-western Arabia. Phœno is the Phunon (or Funon) of the Book of Numbers (xxxiii. 42), a place lying four miles south of Dedan, between Zoar and Petra, and alternately belonging to Idumæa (Edom) and to Arabia Petrea. He says, "Sunt autem montes auri fertiles in deserto procul undecim mansionibus a Choreb [Horeb, the so-called Mount Sinai], juxta quos Moyses scripsisse perhibetur; sed et metalla aëros Phœno [he also calls copper 'metallum Fenum'], quod nostro tempore cornuit; montes venarum auri plenos olim fuisse vicinos existimant."

Eusebius of Cesarea, the "Father of Ecclesi-

astical History" (A.D. 264-340), in his account of the persecutions of Diocletian and Maximian (A.D. 303-310), states that many Christians were condemned to the mines, "ad metalla erunda damnati sunt"; and "Præses provincie omnes ad aeris metalla, quæ sunt apud Phœnum Palestine damnavit" ('De Martyr. Palest.,' cap. 7).

That the Arabs worked the gold mines of Egypt we know from El-Idrisi; from Abulfeda, and from the Cufic inscription of the Khalif El-Mustakfi b'Illah, A.D. 989. The old diggings have been admirably described by Linant (de Bellefonds) Pasha; and those of Coptos have lately been explored by the Egyptian staff. In my last volumes I have attempted to prove that those of North-western Arabia were also worked, and that tailings have been washed, perhaps, even in the present day.

Thus we have reason to believe that the mines of Midian have been known to the world for the last 2,500, and possibly for 3,000 years. You will ask, Has not the country been exhausted? I reply, Not one-thousandth part of the quartz reefs has been touched. The ancients laboured with great skill and care; but, as Dr. John Percy says, water was generally an unsurmountable obstacle to ancient workers proceeding downwards in their mines.

A correspondent who visited 'Akabah in 1864, and who wandered three months over North-western Arabia, informs me that he considers Midian a gold-field *par excellence*. The richest reefs would be in the neighbourhood of the sporadic and outlying volcanoes which, all now extinct, appear to have been connected with the Harrah or great plutonic band subtending the coast. The northernmost of these centres he would place 9 miles south of 'Akabah along the eastern coast of the gulf, and the second 93 miles from the northern head and some 3 miles inland from the corner of the gulf and the Red Sea. A third would be near the Jebel el-Abyaz ("White Mountain"), the great vein of quartz described in the 'Gold Mines of Midian.' The fourth and last great reef lies 5 miles inland and 30 miles south of the entrance of the Gulf of 'Akabah. This would place it near the central item of the three Jibâl el-Kibrît ("Sulphur Hills"), whose peculiarity is that of being plutonic, whilst the two others contain the metal diffused in gypseous chalk.

It has also been brought to my attention that the celebrated French Arabist, Fulgence Fresnel, detected signs of metallurgy in Midian. Wellsted in 1838 visited the site marked "Fayrabat" on the hydrographic chart, lying about five hours' walk east of Wjeh el-Bahr, popularly called "Wedge," the former quarantine ground of the pilgrims returning from Meccah. He descended the shafts and explored the galleries; but he converted the quartz into limestone, and he did not perceive that he was in a gold mine. Fresnel, who followed him on April 28th, 1844, was escorted to the spot by the chief of the Baliyy clan, and at once distinguished the old workings, glass fragments and slag scattered around the ruins. The curious reader will refer, for his travels in this part of Arabia, to the 'Erdkunde,' part xiii., third book, "West Asien," second edition, 1847. Carl Ritter compiled his account from three sources: (1) *Revue des Deux Mondes*, 1839, tomes xvi. and xvii., F. Fresnel's 'L'Arabie Vüe en 1837-38'; (2) *Journal Asiatique*, 4me série, séance 1840; and (3) 'Lettres Manuscrites sur l'Arabie,' written after 1838 to M. J. Mohl, of the Academy, Paris. In a foot-note (p. 5) Ritter says that these letters were lent to him by M. Mohl, and during the last twenty years they have probably been published.

Fresnel calls the place Umm Hafirât or the "Mother of diggings," a title well deserved, as the quartz hill has been honeycombed by the ancient miners. Shaykh Afoân, chief of the Baliyy tribe, to whom the land belongs, assured me that the ruins were known as Umm el Karâyât, or "Mother of the villages," because surrounded by minor remains of such settlements, and this I personally ascertained to be the fact. For a detailed description of it students are

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referred to my volumes, 'The Land of Midian (Revisited).'

It is, I think, now time to expunge Niebuhr's error from our popular books.

RICHARD F. BURTON.

THOMAS SOPWITH.

At Westminster, on Thursday, the 16th inst., Mr. Thomas Sopwith died. He was born at Newcastle-on-Tyne in 1803, consequently he was in the seventy-sixth year of his age. For more than half a century Mr. Sopwith has been a diligent student of science, especially in geology and mining. We find that as early as 1829 he published geological sections of several of the lead-mines in Alston Moor and Teesdale. In 1833 he wrote 'An Account of the Mining Districts of Alston Moor, Weardale, and Teesdale,' which attracted considerable attention from the clear and interesting style in which it was written. In this year Mr. Sopwith became a member of the Institution of Civil Engineers, having previously devoted considerable attention to mining engineering, which, in some respects, he greatly improved. In 1832 he published a memoir 'On the Application of Isometrical Projection to Geological Plans and Sections,' and in 1838 a 'Treatise on Isometrical Drawing as applicable to Geological and Mining Plans.' In this year Mr. Sopwith was appointed a Commissioner for the Crown, under the Dean Forest Mining Act, being associated with Mr. John Probyn and the celebrated mining engineer John Buddle. 'The Awards' of the Dean Forest Mining Commissioners were drawn up by Mr. Sopwith, and published in 1841. Mr. Sopwith at this time constructed a very complete map of Dean Forest, and made a large model of it, capable of dissection, which showed, in true scale, the surface of the forest and all the subterranean workings for coal and ironstone.

In 1835 Mr. Sopwith was elected a Fellow of the Geological Society, and he greatly advanced, by facilitating, the study of geology, through the construction of a series of models, which showed in a very striking manner the nature of stratification, the valleys of denudation, the succession of coal seams, and other geological phenomena. A treatise explaining these models was published in 1841. In 1838 Mr. Sopwith brought before the British Association a paper 'On the National Importance of preserving Mining Records.' This matter had been first urged by Mr. William Thomas in 1797, and again by Mr. William Chapman in 1815. Upon the suggestions made by these colliery viewers, by John Buddle and other practical mining engineers, Mr. Sopwith founded his communication, in which he amplified the strong evidence brought forward, and urged, with yet more force, the necessity of adopting legislative measures to secure the desired end. The result of this was the formation of a committee of some of the leading members of the Association, who met in Newcastle-on-Tyne on the 25th of August, 1838, and agreed to memorialize the Government on the subject. This representation to the Government, followed up by the zealous advocacy of the Marquis of Northampton and Sir Henry De la Beche, led to the establishment of the Mining Record Office, in connexion with the Museum of Practical Geology. Mr. Sopwith may, therefore, be regarded as really the prime mover in establishing this important office. In 1845 Mr. Sopwith was elected a Fellow of the Royal Society. About the same time he received the honour of an M.A. degree, and of being chosen honorary member of several foreign and important local societies. To the Geological Society of the West Riding of Yorkshire he contributed a memoir 'On the Evidence of the former Existence of Glaciers in England,' and one 'On the Mining Districts of the North of England' to the *Proceedings* of the Royal Institution.

For a long period Mr. Sopwith was the manager of the most important lead-mines in this country, into which he introduced machinery of the most effective character, and in which he carried out

some engineering works of a high class and of the utmost value.

SOCIETIES.

ROYAL.—Jan. 16.—W. Spottiswoode, Esq., M.A., President, in the chair.—The following papers were read:—'On some Points connected with the Anatomy of the Skin,' and 'On Hyaline Cartilage, and Deceptive Appearances produced by Reagents and observed in the Examination of Cartilaginous Tumour of the Lower Jaw,' by Dr. G. Thin,—'Volumetric Estimation of Sugar by an Ammoniated Cupric Test giving Reduction without Precipitation,' by Dr. Pavy,—'On the Effect of Strong Induction Currents upon the Structure of the Spinal Cord,' by Dr. W. M. Ord,—and 'Concluding Observations on the Locomotor System of Medusæ,' by Mr. G. J. Romanes.

ASIATIC.—Jan. 20.—Sir H. C. Rawlinson, President, in the chair.—The Rev. Prof. Legge read the first part of a paper 'On the Principles of Composition in Chinese deduced from the Nature of the Written Characters,' in which he showed the truth of what has been repeatedly stated, viz., that there is no grammar in Chinese, and further that the student who wishes either to write or speak this language must dismiss from his mind all ideas of composition founded on the principles of grammar which govern alphabetic languages. Having exhibited the six principles of formation on which the Chinese characters are made, Dr. Legge discussed the native division of the characters into *Shih* and *Hsi*, or *full*, *substantial*, and *empty*, showing that this division had been misunderstood by all who have written on the Chinese language from Primare downwards, in that it has regard to the structural significance of the characters, and cannot, therefore, be legitimately used as if it was a grammatical distinction of them. Prof. Legge then treated of Chinese literature as written in the ancient, the literary, and the colloquial styles respectively, confining in his present paper his illustration of the principles of composition to the first of the three, and adding that Chinese composition was originally a system of signal telegraphy. In the most ancient style he stated that we find the primitive telegraphy by written characters struggling into the definiteness of grammatical writing, yet without grammar.—The conclusion of his paper will be given on Feb. 17th.

SOCIETY OF ANTIQUARIES.—Jan. 16.—A. W. Franks, Esq., Director, in the chair.—The Rev. J. Beck exhibited a bronze palstave, ploughed up on a farm near Perth, and ornamented on each face with punched or engraved triangles in three rows. Mr. Beck also exhibited, by permission of Sir H. W. Peek, a monumental effigy in silver *repoussé*, seven and a quarter inches by six and a quarter, in memory of Lydia, daughter of Henry Wharton, of London, and wife of John Collier, son of Mr. R. Collier, of Oxon. She was born Nov. 20, 1648, and died May 13, 1673. Their two infant daughters, Lydia (ob. 1671) and Hester (ob. 1673), are also figured, the one in swaddling clothes, the other as a girl habited as Time, with a scythe and hour-glass. Can this be a copy of a larger monument in some churchyard in Oxfordshire?—Mr. J. C. Robinson exhibited a processional cross in brass, English work of the fifteenth century. The circular medallions at the ends of the arms, enclosing emblems of the evangelists, instead of being in bas-relief, as usual (and as seen in a drawing of a precisely similar cross at Thurnham Church, Lancashire, exhibited by Mr. Micklethwaite), are of engraved copper, the lines filled in with black enamel. Mr. Robinson also exhibited two silver-gilt figures, in *repoussé* work, which were stated to have formed part of a famous shrine or 'custodia' in the Cathedral of Cuenca, in Spain, the work of one of the Becerril family.—Mr. A. Heales communicated an account of some sepulchral remains at Tipasá, on the coast of Algeria.—Mr. E. W. Brabrook read a paper 'On the Origin of the Office of King's Advocate-General.'

BRITISH ARCHÆOLOGICAL ASSOCIATION.—Jan. 15.—T. Morgan, Esq., in the chair.—The Rev. Chandler reported the discovery of the altar-slab of Waterbeach Church. It is of grey marble, and has been supported by six pilasters, fragments of which were found.—Dr. Woodhouse, as a warning to antiquaries, exhibited a large collection of forged articles.—Mr. Loftus Brock described an African jug of modern date, but having the form and colouring of early times, being an example of the continuance of ancient types in the country.—Mr. G. Hills reported that several fragments of Roman date had been found in Chichester Cathedral, indicating the prior existence of Roman buildings on the site. He exhibited red tesserae and Samian ware, and spoke of flue tiles having been found.—Mr. Hills then read the first paper, descriptive of the recent discovery of earthenware vessels at Leeds Church, Kent. They are built up over the arches of the nave, and were inserted probably in the belief that they would help the acoustic effect of the building. The arches are of fifteenth century date, but the jars appear to be older. The subject of acoustic pottery in churches was dwelt upon at length.—Mr. R. Blair described a great number of small articles carved in jet found on the site of the Roman station, South Shields, which are very peculiar in form.—Mr. De Gray Birch commented upon the peculiarities of the inscriptions.—Mr. R. Smith reported the discovery on the Allier of the site of a Roman manufactory of small statuettes of white clay, and exhibited a series of photographs of the most interesting. These articles are of rare occurrence in England.—Mr. Morgan read the second paper, taking for his theme the positions of the Roman armies in North Britain in the second and third centuries, the positions being indicated by numerous evidences which were passed in review, while recent discoveries were mentioned which afford additional information.—The third paper was by Mr. W. C. Little, who traced the course of a Roman road across the Cambridgeshire fens, and described its construction of gravel upon a layer of branches. It is generally twenty-five feet wide.

NUMISMATIC.—Jan. 16.—J. Evans, Esq., D.C.L., President, in the chair.—The Hon. C. W. Fremantle and the Hon. Milo George Talbot were elected Members.—Mr. Evans exhibited a decadrachm of Syracuse in a very fine state of preservation, and signed by the artist Eucætes.—Mr. Cochran-Patrick communicated a paper on some Mint Accounts of the kingdom of Scotland, after the accession of James VI., containing particulars of the amount of standard silver minted between A.D. 1605 and 1695, and of the number of the various silver coins struck from it.—Major A. B. Creeke communicated a paper on an unpublished and unique Anglo-Saxon silver farthing, having on the obverse the (so-called) iron-glove of Thor, and on the reverse the monogram of Carolus. This coin he attributed to Reginald I, King of Northumbria *circa* A.D. 919.

ZOOLOGICAL.—Jan. 14.—Prof. Newton, V.P., in the chair.—The Chairman called attention to the great loss which the Society and zoological science had sustained by the recent death of their President, the Marquis of Tweeddale.—The Secretary read a Report on the additions that had been made to the Society's Menagerie during December.—Dr. Traquair exhibited a specimen of the Hackled Pigeon (*Alectoenas nitidissima*) recognized last September in the Museum of Science and Art in Edinburgh by Prof. Newton, who made some remarks on the species.—Letters and papers were read: from Commander Hoskins, on the subject of the range of the Mooruk,—from the Rev. G. Brown, giving additional particulars on the same subject,—from Mr. R. Trimen, of Cape Town, on the subject of the true locality of the Black Spurwinged Goose (*Plectropterus niger*),—from Dr. M. Watson and Dr. A. H. Young, on the anatomy of the Spotted Hyena (*Hyena crocuta*),—from Mr. A. D. Bartlett, giving an account of the habits and changes of plumage of Hum-

holdt's Penguin,—from Dr. O. Finsch, on a collection of birds made by Mr. Huebner on Duke of York Island and New Britain,—from Mr. E. J. Miers, on Crustacea collected by Capt. H. C. St. John in the Korean and Japanese Seas,—from Count T. Salvadori, on Mr. Elliot's paper on the Fruit-pigeons of the genus *Ptilopus*, lately published in the Society's *Proceedings*,—from the late Marquis of Tweeddale, the twelfth of a series of contributions to the ornithology of the Philippines: the present paper gave an account of the collection made by Mr. A. H. Everett in the Island of Basilan,—and by Dr. A. Günther, on the Mammals, Reptiles, and Batrachians recently collected by Mr. Everett in the Philippine Islands, and calling special attention to a new form of snakes of the family Calamariidae, of which one example had been obtained.

CHEMICAL.—Jan. 16.—Dr. Gladstone, President, in the chair.—The following papers were read: 'On the Action of Isobutyric Anhydride on the Aromatic Aldehydes,' by W. H. Perkin. 'On Two New Methods for the Estimation of Minute Quantities of Carbon and their Application to Water Analysis,' by Drs. Dupré and Hake. The first consists in burning the substance in a current of oxygen in a combustion tube with oxide of copper, absorbing the carbonic acid in a Pettenhofer tube with baryta water, filtering off the barium carbonate with great care, converting into chloride, then into sulphate, and weighing. In the second the carbonic acid passes into a 2 per cent. solution of basic acetate of lead, and the turbidity compared with that produced by solutions of carbon of known strength in a Mills colorimeter.—'On Stannic Ethide,' by Dr. Frankland and Mr. A. Lawrence.—'On Aurin,' by Messrs. R. S. Dale and C. Schorlemmer.—'On the Derivatives of Diisobutyl,' by Mr. W. C. Williams.—'On the Action of Chlorine upon Iodine,' by Mr. J. B. Hannay. The author confirms his previous conclusion, viz., that a body containing one atom of iodine and four atoms of chlorine does not exist.

MICROSCOPICAL.—Jan. 8.—J. W. Stephenson, Esq., Treasurer, in the chair.—The following papers were read: 'Observations on *Dactylocalyx puniceus* (Stutchbury), with Description of a new Variety, *D. Stutchburyi*,' by Mr. W. J. Sollas.—'Note on a Revolver Immersion Prism,' by Dr. J. Edmunds.—'Immersion Illuminators,' by Mr. J. Mayall, jun.—'Is not the Genus *Pedalion* of Hudson synonymous with *Hexarthra* of Schmarda?' by Mr. J. Deby,—and 'The Thallus of *Diatoms*,' by Mr. F. Kitton.—Mr. F. Crisp (Secretary) described the two new sense organs in insects discovered by Prof. Graber, of Czernowitz.

METEOROLOGICAL.—Jan. 15.—*Annual Meeting.*—Mr. C. Greaves, President, in the chair.—The Report of the Council showed that the chief features of the proceedings during the year 1878 had been the final completion, on a comprehensive and well-organized basis, of the arrangements for systematic inspection of the Society's stations, and the delivery of a series of lectures on meteorology.—Forty-one Fellows have been elected during the year.—The President having delivered his Address on *Dryness versus Humidity*, the following gentlemen were elected Officers and Council for the ensuing year:—President, C. Greaves; Vice-Presidents, C. Brooke, H. S. Eaton, Rev. W. C. Ley, and Capt. H. Toyne; Treasurer, H. Perigal; Trustees, Sir A. Brady and S. W. Silver; Secretaries, G. J. Symons and Dr. J. W. Tripe; Foreign Secretary, R. H. Scott; Council, A. Brewin, E. E. Dymond, W. Ellis, R. Field, Rev. C. H. Griffith, W. J. Harris, J. P. Harrison, J. K. Loughton, R. J. Lecky, Hon. F. A. R. Russell, R. Strachan, and H. S. Tabor.

PHILOLOGICAL.—Jan. 17.—Dr. J. A. H. Murray, President, in the chair.—The paper read was by Mr. E. L. Brandreth 'On the Gaurian Languages compared with the Romance.' By 'Gaurian' were meant those modern languages of India which were derived from the Sanskrit. The reader said

that the changes by which Sanskrit had become Gaurian, and Latin Romance, were so remarkably alike that it was worth while to put them side by side. The resemblance extended both to the phonology and to the other parts of the grammar of each group. It was to the eleventh century that the first real specimen of Romance belonged, while our knowledge of Gaurian dated from the end of the twelfth century. Very little was known of the spoken language of either division for several centuries previous to these dates; but, as was shown, the popular dialects of each group during this period must have been diverging more and more from the ancient idiom preserved in the literary language, until they attained their latest state of change and development in the different modern languages. The present paper related only to the phonology; in a second paper Mr. Brandreth proposed to deal with the comparative morphology of the two groups.

INSTITUTION OF CIVIL ENGINEERS.—Jan. 14 and 21.—Mr. J. F. Bateman, F.R.S., President, and Mr. W. H. Barlow, F.R.S., Vice-President, in the chair.—A paper was read 'On the best Methods of Railway Construction for the Development of New Countries, as illustrated by the Railway Systems of South Australia,' by Mr. R. C. Patterson.

MEETINGS FOR THE ENSUING WEEK.

- Mon.** London Institution, 5.—'Health and Recreation,' Dr. E. W. Richardson.
 — Institute of Actuaries, 7.—'Surrender Values,' Mr. G. S. Cristoford (Messenger Press, Essay).
 — Society of Arts, 8.—'Mathematical Instruments,' Lecture VI., Mr. W. M. Williams (Cantor Lecture).
 — Institute of British Architects, 8.
 — Medical, 8.
 — Geographical, 8.—'The Road to Merv,' Major-General Sir H. C. Rawlinson; 'Recent Overflow of the Lower Oxus.'
Tues. Royal Institution, 8.—'Animal Development,' Prof. E. A. Schöler.
 — Civil Engineers, 8.—'Discussion on the Railway System of South Australia; "Geology Water supply," Mr. E. Dobson; "Sandhurst Water supply," Mr. J. Brady.
Wed. Royal Academy, 8.—'Demonstrations,' Mr. J. Marshall.
 — Society of Arts, 8.—'Distribution of Disease Popularly Considered,' Mr. A. Haviland.
Thurs. Royal Institution, 8.—'Electric Induction,' Mr. J. H. Gordon.
 — London Institution, 7.—'Meaning and Origin of Laws of Nature,' Sir E. Beckwith, Bart.
 — Royal Academy, 8.—'Architecture,' Mr. E. M. Barry.
 — Society of Arts, 8.—'Gas Illumination,' Mr. W. Wallace.
 — Royal, 8.—'Effect of Heat on the Di-iodide of Mercury HgI₂,' Messrs. G. F. Rodwell and H. M. Rider; 'Comparison of the Variations of the Diurnal Range of Magnetic Declination as recorded at the Observatories of Kew and Trevandrum.'
 — Messrs. E. Stewart and Messrs. R. H. Clarke; 'Determination of the Rate of Vibration of Tuning-Forks,' Mr. H. McLeod and Lieut. G. S. Clarke; 'Certain Means of Measuring and Regulating Electric Currents,' Mr. C. W. Siemens.
 — Antiquaries, 8.—'Recent Discoveries in the Church of Sainte Marie du Castel, Guernsey,' Mr. E. MacCulloch; 'Seal of Joan, Queen of Sicily, Daughter of Henry II.,' Mr. J. Evans.
Fri. United Service Institution, 8.—'The Electric Light,' Mr. W. H. Rees.
 — Royal Academy, 8.—'Demonstrations,' Mr. J. Marshall.
 — Society of Arts, 8.—'Quest and Early European Settlement of India,' Dr. G. Birdwood.
 — Royal Institution, 8.—'Logic of Architectural Design,' Mr. H. W. Statham.
Sat. Royal Institution, 8.—'Reptilian Life,' Prof. H. G. Seeley.

Science Gossip.

At the last anniversary meeting of the German Chemical Society it was reported that the Committee entrusted with the selection of a design for the Liebig monument have awarded the first prize to Prof. Wagnmüller, of Munich, the second to Prof. Begas, of Berlin. The monument will therefore be executed after the model of the first-named sculptor. It will be a sitting portrait statue of Liebig upon a pedestal, which will contain bas-reliefs representing scenes from the working life of the great chemist; these latter have not yet been definitely fixed. The question as to the material to be used was very warmly discussed, the choice lying between marble—for which the artist himself pleaded hard—and bronze. At last the former was adopted for the statue which is to be erected in Munich; whilst Giessen will have an exact copy in bronze. A peculiar marble from the Tyrol is proposed; it can be saturated with wax, and is then more resisting to atmospheric influences, as well as in a condition to be cleansed easily. The anticipated cost is a little above 5,000*l.*

In the *Athenæum* for November 23rd we noticed the remarks made by the President of the Cleveland Institute of Engineers on the influence of the spots on the sun on the iron trade. This speculation originated, it appears, with Prof. Stanley Jevons. His views having been ques-

tioned, Prof. Jevons replies in the *Times* of the 17th inst. One or two of the paragraphs in this reply merit quotation:—"This criticism proceeds upon the assumption that the influence of the sun upon trade is of a direct and immediate character. Undoubtedly the connexion, if it exists at all, involves a long chain of causes and effects, so that the crisis will lay a good many years behind the wave of solar heat to which it is due." That is, the spots on the sun which produced good crops in, say, 1873, might not be felt in the iron trade until 1875. Surely such special pleading should not find a place in any scientific speculation.

At the Séance of the 6th of January the Minister of Instruction informed the Académie des Sciences of Paris that the President of the Republic approved of the election of M. Damour as "Académicien libre" in the place of the late M. Belgrand. At the same Séance M. Delesse was elected by an absolute majority of votes as Member for the Section of Mineralogy, to replace the late M. G. Delafosse.

The Swedish zoologist, Dr. George Winther, died at Nice on the 11th inst., at the early age of thirty-four. We learn that the important work on ichthyology, which he was known to have in preparation, is left in a completed state.

In the *Chemiker Zeitung* it is stated that the annual production of potash in France is above 14,000 tons; of this 10,000 tons are obtained from the ashes of beet-root, 1,000 tons from the *suint* (the natural grease) of wool, and the remainder from mineral sources.

FINE ARTS

THE GROSVENOR GALLERY IS NOW OPEN, with an EXHIBITION OF DRAWINGS by the OLD MASTERS and WATER-COLOUR DRAWINGS by Living Artists.—Admission, 1*s.* Seated Tickets, 5*s.* Galleries lighted at dusk.

THE SOCIETY OF PAINTERS IN WATER COLOURS.—THE SEVENTEENTH WINTER EXHIBITION IS NOW OPEN, at Pall Mall East, from Ten till Five.—Admission, 1*s.*; Catalogue, 6*d.* ALFRED D. PHILIP, Secretary.

INSTITUTE OF PAINTERS IN WATER COLOURS.—THE THIRTEENTH WINTER EXHIBITION IS NOW OPEN, from Ten till Six. Admission, 1*s.*; Catalogue, 6*d.* Gallery, 53, Pall Mall. H. F. PHILLIPS, Secretary.

DORÉ'S GREAT WORKS, 'CHRIST LEAVING THE PRETORIUM,' 'CHRIST ENTERING JERUSALEM,' and 'THE BRAZEN SERPENT' (the latter just completed, each 31 by 25 feet, with 'Dream of Pilate's Wife,' 'Soldiers of the Cross,' 'Night of the Crucifixion,' 'House of Caiaphas,' &c., at the DORE GALLERY, 38, New Bond Street. Daily, Ten to Six.—1*s.*

THE GROSVENOR GALLERY EXHIBITION.

(Third Notice.)

VAN DYCK is seen to be the heir of Rubens in *Study for the Equestrian Portrait of the Duke of Aremberg* (No. 162), which shows with what *clan* the pupil could put a figure on horseback, with what sweeping precision of touch he painted, how animated was his conception of a subject, how spontaneous the expression of his will. The *Portrait, drawn in Red* (181), now owned by Mr. Roupell, belonged successively to Hudson and the elder Richardson, at least it bears their marks; it is a study for the well-known etching in the 'Icones.' Van Dyck appears at his best in the *Full-length Portrait of a Lady* (184), belonging to Lord Warwick; a perfect example of his more reticent mood in design, showing an erect and stately figure to be standing still, with the four limbs straight, and composed in the simplest of attitudes, yet marvellously animated, graceful, and sedate. One hand extends downwards before her petticoat, and lightly presses the thick satin of that garment; the other hand, alike extended, holds a fan with ease. This is a study for a master to learn from; ornate in manner, in style it is as simple as sculpture. Is not the *Angels appearing to Abraham* (194), although described as in sepia, a work in oil? A study of another kind is the elaborately finished *Portrait of James, Duke of York, when a Child* (269), made in three chalks, life-size, for the group of children at Windsor, which Strange engraved. It belonged to Reynolds, and was prized by him most highly; it fell afterwards to Lawrence, next to Dr. Wellesley. Compare it with Lord Chesham's study in oils,

now in the Academy, No. 131, of a brother and sister of this duke. This drawing was one of the Manchester Art-Treasures, No. 149. Van Dyck leads to Lely by a happy transition, and No. 180, *Portrait Study* in Indian ink, on greenish paper, touched with white, shows how easy was the derivation of the one man's art from that of the other. Exact almost to severity the grace of this figure of a man walking lacks nothing of energy; devoid of the *aplomb* of Van Dyck, it is a typical Lely.

Rembrandt is abundantly represented here—on the one hand by admirable examples of his powers, on the other by drawings which illustrate the mistakes of collectors—mistakes such as this exhibition will do much to correct. One of the best specimens is lent by Mr. Robinson, who, for an unknown reason, calls No. 192 a *Portrait of the artist's mother*; it is a gem of genuine quality, showing an old woman, seated, sleeping with a book in her lap, spectacles in her hand; a soft light spreads over her, and the idea of repose is completely given. Nothing could be truer or more delicate than the drawing of her withered and pendulous features, the toning of her dress, and the flesh. We question the authenticity of No. 195, *Standing Figure of a Dutch Woman*, who leans with joined hands, looking out at a window. It is, nevertheless, a clever sketch. Also dubious are the *Portrait of Himself* (197) and a *Sketch of a Young Woman Sleeping* (201), which may be classed with *The Last Supper* (216). The choice of such a subject as the episode of gambling for the coat is Rembrandtish, but we should not like to say that the execution is Rembrandt's. The *Oriental Figure* (214) is, we think, the master's copy from an Indian drawing, full of spirit and character; it belonged to Hudson and Richardson the younger. We fail to recognize Rembrandt in the *Angel appearing to St. Peter* (217) and in *Village on the Bank of a River* (223). Compare the drawing of the foliage here with that in No. 210, *A Dutch Village*, which is owned by Mr. Rouppell. We are likewise at fault in respect to *Group of Figures* (289) and *Christ with St. Peter* (299). We think No. 317, *Two Studies, a Lion and a Camel*, is by Picart. Compare the lion with that in Mr. Mitchell's very similar *Study of a Lion* (223); the comparison is a lesson for amateurs: the latter work is unchallengeable and admirable. A very pretty drawing is Mr. Malcolm's *Landscape* (298), a group of buildings and trees by a brook which winds through a meadow, noteworthy for crispness of touch, but looking very "modern."

Mr. Poynter sends a drawing attributed to a member of the "School of Rembrandt," and called *Landscape with Mill* (198), representing a pool in a river, with a stockade, which is very like the subject of No. 191, by P. De Koningh, and named *Landscape, Haarlem Gate of Amsterdam*. Mr. Poynter's drawing is probably also by Philip De Koningh, the artist of Mr. Robinson's beautiful *Dutch Landscape* (219), which depicts a canalized river, with a vast range of meadows beyond, and is charming from the fine tone and delicate truth of its local colour throughout; notice the treatment of the water, enriched as it is by reflections from the red roofs, white walls, and foliage on the bank. These three drawings present similar characteristics which are proper to, if not peculiar to, De Koningh. The whole of No. 198 seems to have been injured by wetting, but not sufficiently so to mar the fine suffusion of the vaporous air with light, the soft tones, the rich, deep tints, nor to obscure the mode of treating the sky with a rather mannered touch of a very distinct nature, which is recognizable everywhere as that of De Koningh. These drawings should be compared with Mr. Rouppell's *Extensive Landscape* (205), which, although assigned to Rembrandt, is doubtless by this pupil; it shows a huge plain, with distant towers reared against the sky; sheep and a shepherd are in front. The subject of this last-named example is such as De Koningh affected more than any other, and besides this, the style of the drawing leads us to accept it as his rather than his teacher's; it lacks the crisp

touch we never miss in true Rembrandts, and discoverable in all the genuine examples here, while it has the softness, not weakness, of the pupil's mode.

Solomon on the Throne (196) recalls another pupil of Rembrandt, being Solomon Koningck, whose fine picture in the Bridgewater Gallery is the best example of him we know in London. There is a fine head by him at Chatsworth. This drawing is attributed to Rembrandt, but the elaborate and sumptuous rather than vigorous effect, the pervading tenderness and extreme care of the draughtsman combine to indicate the pupil, not the master. The composition lacks the energy and original motive of Rembrandt, while it betrays the ordered and thoughtful method of S. Koningck. Another of Rembrandt's able pupils appears in the capital *Portrait of a Girl Seated* (202), from Warwick Castle, and by F. Bol, whose manner may be distinguished from that of Rembrandt at a glance. The *Portrait of a Man* (204), from Mr. Holford's collection, is by Rembrandt, and shows the subject posed for a portrait painter, with a hat in his hand. Few landscape drawings by Rembrandt surpass in beauty and interest Mr. Rouppell's *Farm-House* (206), where the master's art is simply perfect, showing, so to say, light immortalized with a pen and ink, and evidently from nature. A tree is placed formally in the middle, outbuildings are on each side; figures are seated in the sun on a bench on our right. Similar merits appear in a still finer degree in Mr. Rouppell's *Dutch Village* (210), in which the student should observe the exquisite drawing of the foliage of the willows, boughs and leaves being marvels of facility and completeness. Very beautiful and rich is *Landscape, Boathouse and Boat in the Foreground* (215). Compare it with the before-named *Dutch Landscape* (219).

We notice on screen No. 1 *Interior with Figures* (287), no doubt representing the departure of Tobias, who kneels at the feet of his blind father; an angel stands near. The work looks more like a Lievens or S. Koningck than a Rembrandt, whose name it bears. *Group of Figures* (289) shows few signs of Rembrandt: the draughtsmanship is rough and unlearned, and the composition weak. The compact, centralized, emphatic composition and central illumination of Mr. Russell's *Adoration of the Shepherds* (293) are much more like Rembrandt. These are elements which, if they are to be accepted according to the conventions of the school of Rembrandt, are at least fine examples of it. Less finished than No. 287, No. 293 is broader and richer, more luminous, though softer. *Study of a Man Seated* (300) belonged to Reynolds. An *Academy Life Study* (302) is very true, nice, and graceful, but more like a Van Dyck than a Rembrandt. *Nathan admonishing David* (303), which belonged to W. Esdaille and Richardson, and is now the property of Mr. Haden, suggests Eeckhout and S. Koningck quite as much as Rembrandt. *One of the Gates of Amsterdam* (304), belonging to the same owner, puzzles us, but some good judges believe it is not a Rembrandt, though they admit its pathos and other merits. It is signed "Rembrandt." One of the best and most interesting Rembrandts here comes from Warwick Castle, the fine *Study of a Female Nude Figure* (305), which shows a master in the fine, rich tones of the background and the flesh, so delicately yet so freely modelled and brought to perfect keeping, being thus at once most luminous and most faithful. We suggest a comparison of *Christ before the Doctors* (306) with 'Nathan admonishing David,' before mentioned as of indeterminate authorship; the former is an excellent example of touch and style. The *Painter in his Studio* (307) and *View in a Town* (308) are doubtful. The design of *Christ Mocked* (310) seems to reveal Rembrandt, to whom Mr. Robinson ascribes it. It is fine. *View of a Castle* (315), a ruined fortress by a moat, has the pathos of such subjects; the touch is rather blunt, the draughtsmanship a little uncertain. The *Departure of the Angel from Abraham* (326) if by Rembrandt must have been done in his sleep. The visitor should

conclude his examination of Rembrandts, real and questionable, by admiring Mr. Haden's *Landscape with Tree* (354), a most beautiful drawing of foliage, an example of chiaroscuro of the fine class which is illustrated by Mr. Rouppell's *Farm-House* (206) and *Dutch Village* (210), both named before.

A curious study is presented by comparison of the drawings by Roland Roghman—Rembrandt's senior, companion, and apparently imitator—with those of the great master himself. Roghman was an etcher of considerable ability, and he painted landscapes, many of which have been sold for those of his friend. How easy it is to distinguish the works of one of these men from those of the other may be seen by means of *A Scene in a Wood* (224), by the less known painter, and a superior example of his powers: the subject is a glade traversed by a stream and enclosed by tall and bulky trees, the stately solemnity of which and their effective massing are creditable to the designer, who thus happily expressed in landscape the dignified pathos of an idea which was by no means common in his day with regard to that form of art. The massive, if somewhat heavy, not to say coarse, treatment of the foliage suggests artifice, and implies conventions in design that are curiously at variance with the hardly less artificial art of Ruysdael, and the wilfully rude compositions or no-compositions of Hobbima. *The View of a Dutch Château* (279) is a capital but less suggestive example of the same artist, creditable to him on account of the solidity and frankness of the work, and his success in the atmosphere.

A distinguished expert calls attention to three drawings here which are attributed to Adrian Van Ostade, one of which may be questioned as his, but may well be by Isaac, his brother and follower. The other two examples are excellent specimens of powers which have been matched in the refined spirit of our time by F. Walker, who seems to have been much impressed by the softness, breadth, rich colour and illumination, to say nothing of the humour and characteristic fidelity, the complete domesticity, of his Dutch prototype, the genial pupil of Frank Hals, the laborious and faithful Van Ostade. This painter may be studied fairly in Mr. Malcolm's picture, *Exterior of a Cottage, with Nine Figures* (225), which belonged to W. Esdaille, and is delightful for its wealth of beautiful colour and tone, its true harmonies, its abundance of humour. Some parts are a little mechanical, but nothing could be better in its way than the conception of the old woman at the window, or truer than the baby in the cradle. *The Front of a Tavern* (241), a prime instance of the art of Van Ostade, belongs to Mr. Holford. Though this one is not quite so rich and tender in colour and tone as the above-named work, it also is of interest because both are signed and dated in 1673, and are therefore due to the best period of his life, not long after the 'Cobbler's Shop' was etched. No. 241 is the more important of the two drawings before us. A fiddler and his boy are at the door of a cabaret, with men, women, and children for their audience; in these figures we cannot avoid noticing rare spirit of design, precision of execution, and wealth of incident—fruits of the happiest observation and study. The spontaneity and spirit of the pretty group of the dog and boy in the foreground ought to make every visitor remember Van Ostade. The charms of the broad, strong, and rich local colour are hard to resist; more especially remarkable is the felicity of the casement of dim, blurred, half-oxidized grey-green glass, which, because the interior is dark, has become a mirror of the white and blue sky, and is thus painted by art-magic of a rare quality; and every one should study the broken tints in the wall behind the man with the tankard and in the shining foliage over his head. The same expert believes, probably rightly, that Mr. Holford's *Interior of a Cottage, with Figures*, (232) is really by Isaac Van Ostade, not by Adrian, but the *Interior of an Alehouse* (353) is certainly not by the latter painter. The artist of this picture forgot to distribute, according to nature, the light and shade of his interior; consequently the whole lacks solidity and vigour; nor is the design of the figures

nearly so good as in No. 241. It is instructive to compare with the above Cornelius Dusart's characteristic *Boors playing Backgammon* (233), which has much of the thin and wan look of stained glass.

There is much instruction to be gained from a fine drawing which Mr. Holford has lent, styled *Hut by Moonlight* (222), showing a cottage near which, as if on the watch, a man stands by a fire, while a large full moon welters among clouds that fly high and low above tall trees; their thin lofty masses of vapour seem to make the luminary pale. The arrangement of these elements is artificial and conventional, but the design was pathetic and spontaneous enough to give dignity to the work. It is by Jacob Ruysdael, who is represented with equal good fortune by Mr. Robinson's *Ruins of the Castle of Egmont* (244), a beautiful drawing of a square tower on a rock looking over meadows. There are some capital drawings by A. Cuypp; among the best is Mr. Malcolm's *Landscape* (249). The same owner is happy in possessing the *Man fishing on the Bank of a River* (348), a perfectly genuine and spontaneous drawing, evidently made while Cuypp was "out for a walk," and saw this man diligently watching his rod by the side of that slow, smooth stream whose varying banks are foreshortened so deftly that the artist's skill is proved—saw him thus two hundred years ago, and fixed him in a sketch-book, just as we see him, fishing still. Mr. Mitchell's *Extensive Landscape* (365) is not Cuypp's; it is doubtless Van Goyen's, whose often repeated spire rises in the mid-distance: compare the touch and the ordonnance of the whole work with what may be seen in the 'Man Fishing.' Nor is Miss Cohen's *Landscape* (366) a Cuypp, nor even an imitation of a Cuypp. Thoroughly genuine is Cuypp's *Group of Cattle* (246), the property of Mr. Roupell, a most beautiful water-colour drawing. Allied to these drawings in more than one respect is the capital *Study of a Cow* (239) by P. Potter, belonging to Mr. Samuel, a complete illustration of the creature's hesitating walk and inquiring looks. It is modelled with rare knowledge and care. Very fine indeed is *A Cow lying down on a Bank* (273), a winter scene admirably treated.

Whatever Aart Van der Neer drew or painted has a delightful suggestion of peace, and generally his works represent rest after toil: men and women trudging homewards by moonlight, with daylight lingering only to make plain their paths by the side of a shining river, near a town or farm, and among the shadows of tall trees. Here, the property of Mr. Holford, is an instance of a similar motive, with different if not unusual materials, and called *River Scene, with Ships* (253), a peculiarly felicitous rendering of moonlight, where men attend to stake-nets, near tall craft, on smooth water. John Van der Heyde (not Heyden, as the Catalogue has it) drew with extraordinary spirit *The Burning of a large Edifice at Night* (252), with figures said to be by Adrian Van der Velde. For spirit and energy no drawing of the kind which is here approaches Jan Steen's "*Le Bon Vivant en Ménéage*" (256), an interior of a tavern. It is impossible to resist the fulness of expression in the figure of the young man who lies yawning and stretching himself on the floor; a woman sleeps or weeps at a table by him, from which a dog—an incident which attracted Hogarth—unobserved steals the dinner from a dish. The thorough finish and completeness of this work are of no common order: witness the draughtsmanship of the overthrown chair and the small figures. It is unfortunate that the old mode of spelling Berchem's name as if it were "Berghem" obtains here, although more than one example of his skill bears his signature in the former way. In No. 264 we have a beautiful drawing by this, the Dutch Claude, as Berchem has been very unfairly named. It is a graceful "classic" work, showing foliage and water, a rude bridge over a fall; the whole executed with taste and brightness, a light, felicitous touch; a graceful composition shows how completely "Italianized" the Dutchmen had become. An *Italian Landscape, with Castle* (265), by the same, is, although sad-

in more than one part, the finer drawing of the two; both are graceful and bright, but, as is universal with the class, completely devoid of sentiment, and very artificial. Observe the typical *Italian Contadini* (360). The nearest work of the kind to the above-named two is Van Uden's *Wood Scene* (276), a most interesting and important drawing, entirely characteristic of the painter, marked by his peculiar manner of drawing trees with a light stippling touch, in a series of delicate dots, so that the foliage resembles feathers, and the whole displays more labour than skill, and very little study of an intellectual kind. It is the antithesis of No. 138, 'Trees in a Landscape,' by Titian, and looks more like fine calligraphy than draughtsmanship.

A German master who might be compared with Claude is nobly represented here in Mr. Roupell's lovely *Landscape, Moonlight* (337), by Adam Elzheimer, who represented, or rather designed with wonderful poetry, a river, in a deep valley, spanned by a bridge and flowing between sloping banks that are clad with trees; beyond are a fortress and a town; further off, the view embraces a wide champaign, and it ends where, in the moon's light,

Innumerable mountains rise and rise,
Ambitious for the halloving of her eyes,

until they are confused in multitudes of minor peaks; the whole is seen below a cloud-laden sky, and filled with light. The picture is drawn with the greatest delicacy and finish, designed with a rare sense of grace, profound in pathos, and as solemn as it is dignified and pure. In Elzheimer was a vein of poetry of far stronger, more original order than that which so often charms without awing us in the classicities of Claude, deliciously full of beauty as these are. There is a pretty, but rather less than usually poetic, picture by Elzheimer in the Royal Academy belonging to Mr. Sanders (239). Mr. C. Winn has two glimpses of an Arcadia of "sleeping waters, sleeping trees," the unquestionable work of Elzheimer. The like are rare in this country and not common anywhere. In the paintings there is always a poetic thoughtful motive, the elements are always in harmony, the subjects are frequently still moonlight. His worthy engraver was Count Goudt. Compared with "Il Tedesco," as the Italians called Elzheimer, Karel du Jardin, whose *Landscape* (336) comes next to notice, was a producer of dull prose, and yet in such sunlight pictures as this there is a charm which we would not lose. Here are rendered, with rare success and a cheerful, happy inspiration, still waters reflecting towers and trees: a bright whole.

MR. E. M. WARD, R.A.

THE artist whom nearly half the Royal Academicians and at least a hundred other mourners, more or less distinguished, followed to his grave in Old Upton Churchyard, Slough, on Wednesday last, a morning the bitter coldness of which prevented an even larger gathering, was born in Belgrave Place, Pimlico, in 1816, of a family which, on the female side, was closely associated with *belles-lettres* in the persons of his uncles, Horace and James Smith, authors of 'Rejected Addresses,' a work which, while yet in his teens, Edward Matthew Ward illustrated in a manner proving the possession of rare powers of assimilating the spirit and humour, the genial satire and picturesque qualities of his text. The drawings indicated, if they did not determine, the bent of the designer's ability as an illustrative genre painter, in which province there have been, in our time, few to contest the palm with him. His mother, the sister of James and Horace Smith, died much to foster this taste, and he studied heartily and fortunately, before, in 1830, he received that distinction which has fallen to many less distinguished artists, the very popular "little go" of the Society of Arts, to wit, a silver palette duly inscribed with his name, age, and the date. Soon after this he was employed to illustrate papers by Washington Irving, and in 1835 he entered the schools of the Royal Academy, upon the introduction of Wilkie, and

helped by Chantrey, his neighbour in Pimlico. He made short use of the Academy schools, having previously made enough progress to be able to paint a picture of Mr. O. Smith as Don Quixote, which was exhibited at the Royal Academy in the previous year, 1834, No. 15. The next year he went to Rome, and gained a medal from the Academy of St. Luke in 1838, for his 'Cimabue and Giotto,' which was exhibited at the Royal Academy in 1839 (474), and at the British Institution in the next year. Looking for employment in mural decoration in England, and with hopes justified by the discussions excited by Haydon and others at that period, Ward put himself under Cornelius, at Munich, and learnt much of the practice of fresco painting before he returned home in 1839. He brought with him materials for pictures contributed to the Academy in 1840,—1, representing a priest, monk, and accomplices being sentenced after trial for murder at Naples in 1838, a choice of subject which indicated the dramatic tendencies of the artist. 2, A more important example than this figured in the Octagon Room during the same year, in which the artist took his subject from 'King Lear,' act iv. sc. 7, the scene in the tent in the French camp. The place found for this picture did not promise much future encouragement for the painter, who nevertheless endeavoured to carry out his notions of mural decoration, and in 1843 competed for a national prize by sending a large canvas to Westminster Hall, representing 'Boadicea animating the Britons previous to the last Battle against the Romans' (74); for this he obtained some praise, but neither prize nor employment. In the mean time Ward exhibited at the Academy in 1841 'Thorwaldsen in his Study at Rome' and 'Cornet Joyce seizing the King at Holmby'; works which were followed, in 1842, by 'Elizabeth of York delivering the young Duke her Son to Bourchier and Rotherham,' and a picture of a subject from 'Henry VI., Part II., act ii. sc. 1. At the British Institution, in 1841, he had the 'Last Interview between Sir Thomas Moore and his Daughter,' and 'Bonaparte in Prison at Nice,' which the Duke of Wellington bought; in 1842, in the same gallery, a subject from 'King John' and two others.

In 1843 he displayed at the Academy 'Johnson reading the "Vicar of Wakefield";' in 1844 appeared 'Scene from the Early Life of O. Goldsmith' and 'La Fleur's Departure from Montreuil.' These pictures made an impression, and showed the true power of the artist, who, with rare exceptions, continued thenceforth to work the vein thus developed. Ward's position was secured by the work of the next year, which made a great stir, and was among the noteworthy pictures of the day, one which retains a place in the memories of most amateurs, 'Scene in Lord Chesterfield's Ante-room in 1748.' It was in the Academy in 1845, was bought by Mr. Vernon, is now in the National Gallery, and will stand very honourably among the examples of the English school of that period. It ensured Ward's A.R.A. ship in the early part of 1847, when Messrs. Frost and Poole were elected with him. In 1846, 'The Disgrace of Lord Clarendon' (R. A. No. 545), of which a small version is in the National Gallery, confirmed if it did not advance the popularity of the painter; it pleased the artists more than its forerunner had done, because it was warmer, broader, and brighter, and as a design dealt better with a more difficult subject. The work will long keep its place. Another excellent example is in the Vernon Gallery with the above, and belongs to the same category, but does not surpass the 'Disgrace of Clarendon'; it is 'The South Sea Bubble' (R. A. 291); and the fact that it had been sold to Lord Northwick, while a duplicate was bought by Mr. Vernon for 500*l.*, was considered a striking token of the fame of the artist. With this work appeared the well-known portrait of Maclise. These pictures were followed by 'Highgate Fields during the Great Fire,' 'Interview between Charles II. and Nell Gwynne' (R. A. 1848); 'B. West's

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First Effort in Art' and 'Defoe and his Manuscript of "Robinson Crusoe," 1849; 'James II. receiving the News of the Landing of the Prince of Orange,' which Mr. Bell has since given to the nation, and 'Isaac Walton Angling,' 1850. 'The Royal Family of France in the Temple,' a picture which is by many considered Ward's best production and is widely known by engravings, is certainly one of the most epical, well-considered, and thoroughly executed of his works, was at the Academy in 1851, with two others, all indicating the energy and activity of their author's mind, and the first of these showed him working in a line of subjects with which his name has been frequently associated. After these came 'Charlotte Corday going to Execution,' 1852; 'The Execution of Montrose,' which has been repeated at Westminster, and 'Josephine Signing the Act of her Divorce,' 1853. In this year Ward's long delayed hopes of public commissions to paint at Westminster were realized, and in 1853 the authorities directed him to produce in oil eight pictures for the Houses of Parliament; three of these were painted in this material, but, owing to the unfitness of oil for the places they held, they were repeated in fresco, or rather a modification of that process. One of the series was produced in water-glass. These works occupied a considerable period of our subject's life, and his progress with them was duly chronicled in these columns until the task of decorating the Houses fell practically into abeyance. In March, 1855, Ward was elected an R.A., and for several years after this date continued to maintain, but did not advance beyond, the position he had previously reached. It is needless to name more of his later works than the best of them, which is 'The Ante-Chamber at Whitehall during the Dying Moments of Charles II.,' a very telling and dramatic conception of a fine and tragic subject—almost equal to the 'South Sea Bubble' in richness of incident and invention, nearly as warm and bright as 'The Diocese of Clarendon,' if not so homogeneous, spontaneous, or careful in painting, and not less pathetic than 'Scene in Lord Chesterfield's Ante-room.'

Of Ward's energy, careful study of his subjects, research, and love for the technical part of his art, it would be hard to speak too highly. Of his invention we have already spoken. It is our duty to testify to his many estimable personal qualities, frankness and independence of judgment, liberality of opinion in dealing with the merits of others, large antiquarian knowledge, acuteness in using it, and readiness to impart the results of his experience. He was warmly esteemed by all who knew him at home; with a fund of anecdote and much wit he was accustomed to illustrate popular English antiquarian lore, topographical and personal. The character of "Matthews" in 'A Cruise upon Wheels' was drawn from him by one of his affectionate friends. He did many good offices to artists, and his care for Gainsborough's fame was shown by his causing that painter's grave-stone to be replaced and restored. The unfortunate end of all these good qualities, this considerable success, these well-merited honours,—an end which we all deplore,—was undoubtedly due to the effects of long continued ill health and consequent mental depression. The large attendance of his brethren of the Royal Academy testified to their esteem for his character, and, being led by the President, it had an honourable official effect which is not always awarded.

ST. ALBANS.

14, Cavendish Place, Jan. 22, 1879

WHEN I read my paper on St. Albans before the Society of Antiquaries on November 28th last, I exhibited a rough drawing to show my views both as to the pitch of the original roof of the nave and also as to its design. Messrs. G. G. Scott and J. O. Scott, the architects of St. Albans, forthwith made a drawing in order to show how inaccurate I had been. Mr. J. O. Scott at the same time prepared a Report in answer to me, which was read at a meeting of the St. Albans Architectural Society on the 17th December, with

a prefatory remark from the rector, as chairman, that it had "had considerable influence over the decision of the Faculty Committee in the course they had adopted with regard to the roof of the nave." It contradicted very positively the arguments which I had adduced, and was based on what was asserted to be an accurate measurement as contrasted with my hasty conclusions and incorrect drawing.

In that Report I find the following statement made by Mr. J. O. Scott, to which I wish now to call particular attention. He says, "Doubtless if Mr. Street is right in his conclusions, the only reasonable course open to the committee would be to abandon the proposed high-pitched roof,"—the alternative being "a bold act of destructive restoration," in which "I for one could never consent to take part." My conclusion was, that there had never been a steep-pitched roof with parapets on the nave of St. Albans, and that Mr. Scott's scheme would give us something the like of which had never before existed there.

As long as Mr. Scott's impeachment of my accuracy could not be answered, I felt it to be impossible to hint at any possibility of inaccuracy on his part. But the careful drawing which Mr. Neale has made and published of the west wall of the tower is executed in so minute a fashion that it is well-nigh impossible that it can be seriously incorrect in any single particular; and as it proves that my drawing was a singularly exact one, being nowhere more than about three inches out of the real line, there can be but one conclusion, I should suppose, as to the necessary results. Mr. Scott's own drawing of the roof-lines has none of the evidences of careful examination and detail of the old roof-line which Mr. Neale's shows, and indeed it absolutely ignores, as if they did not exist, the most important marks that remain. If there is still any disposition on Mr. Scott's part to contest my own and Mr. Neale's accuracy, I would suggest that the best plan would be to exhibit for a short time at the Society of Antiquaries Mr. Neale's drawing, Messrs. Scott's drawing, and a large photograph, made for the purpose, of the wall itself. The facts will then be clear and indisputable, and Mr. J. O. Scott has already announced what his conclusion will be if they prove me to be right!

GEORGE EDMUND STREET.

EXCAVATIONS AT OLYMPIA.

THE columns of the Prytaneum are again attracting attention, because, while the capitals exhibit the style of the age of Phidias, the distance of the individual pillars from one another is greater than in any other Doric building of antiquity,—that is to say, the space between the axes averages 6½ diameters of the columns. Between the Prytaneum and the western wall of the Altis a beautiful mosaic pavement has come to light; in the neighbourhood of the north side of the Peribolus a colossal female head of marl, and archaic in style, has been discovered. Besides the lovely Hall of the Echo on the east of the Temple of Zeus, a hall which is estimated to possess ninety-two columns, a second hall has been unearthed to the south of the Temple; it adjoins on the east the building, which I mentioned in my last letter (Dec. 28th), in the south-western corner of the Byzantine fortress. It is a hall about eighty metres long; it has two naves, and belongs to the Roman period; the outer row of columns was Doric, while the inner was Corinthian. In rank and line, as if on the battlefield, lie strewed the drums, capitals, and entablatures. It is possible that we ought to identify this hall as the Hall of Agnaptus mentioned by Pausanias, which was named after its architect. The Stoa of Agnaptus lay at the beginning of the Hippodrome, and abutted on the broad side of the head of the Hippodrome, which, i.e., the head, was built in the shape of the bows of a ship, the so-called *ἱππάφειος*, whence the chariots started. We must suppose that the hall extended from west to east, south of the Altis, and then adjoined the Hippodrome, which extended in its turn in the same direction still further eastwards.

Through the destruction of the Byzantine western wall fragments of one Ionic and four Doric buildings have been obtained. To the most beautiful of the latter, of which the colouring has been very well preserved, belong the remarkable and numerous archaic *altirilevi* of which I have made mention. They served probably partly to fill up a small triangular pediment, and partly to form a continuous frieze, and belonged, like the structural fragments, to one of the treasuries, perhaps that of Megara (Paus. vi. 19, 12). The soft crumbling marl has retained the colour well, but otherwise it has been much damaged, so that only six larger and better-preserved fragments have been recovered. Warriors in striking attitudes, fighting, kneeling, and fallen, are to be recognized. A kneeling combatant, with a shield on his arm, wounded by a lance-thrust in the ribs, still in the act of death wards off the enemy. On a man's head, without a helmet, and wearing a fillet, the hair, lips, eyes, and brows are red, the flesh is unpainted; the background is sky blue. Groups of unprotected and armed figures in active motion can be put together. The execution is splendid; the style resembles the *Æginetan*. Three sculptures represent three different periods of the archaic Doric art of the Peloponnese. The winged bearded figure of a man in bronze attached to a cask, which I have previously mentioned, is Asiatic and Assyrian in style. An excellent votive statuette of a bearded man clad in mail represents the strictly archaic bronze work. A beautiful large head of Zeus in terra-cotta approaches the Attic works of the best period. The painted countenance of this Zeus has a free, fine expression; over the forehead is a triple row of globular locks; at the back of the head the hair is gathered into a simple round roll. With this may be classed a Silenus with horse's hoofs, grouped with a nymph with richly embroidered drapery in terra-cotta, executed in a free manner, and the upper part of an archaic idol in marble. Several fragments go towards completing in welcome fashion the figures of the Temple of Zeus,—a piece of the drapery of Hippodamia, the right hand of Deidamia, which is thrusting aside the head of Eurytion, and, from the tablets of the metopes, the bearded head of Eurystheus. To name each of the many minor bronzes, tripods, vessels, arms, figures of animals, heads of griffins, and chiselled reliefs is not possible. In November and December 500 bronzes in all, 400 painted pieces of terra-cotta, and 300 coins were rescued from the soil. Of the inscriptions on stone, some, which were placed on pedestals, tell us of artists hitherto unknown—Dedalus son of Patrocles, Athanadorus, and Asopodorus. JULIUS SCHUBRING.

FIRE AT THE SOUTH KENSINGTON MUSEUM.

Manchester, Jan. 20, 1879.

MR. W. ALLINGHAM writes to the *Athenæum* of the 18th of January asserting that "the South Kensington Museum runs a great chance of destruction by fire,"—a loose and inaccurate statement. If he will inquire of the secretary at Whitehall he will learn that all the permanent buildings of the Museum are essentially constructed of brick, slate, iron, and terra-cotta, and that where there are floors, they are of tile, iron, and concrete; that the water, always at high pressure, is laid on throughout the buildings; that large tanks, always filled, are in the roofs; that a register of the pressure is kept, and whenever it falls short the water company is admonished; that the police patrol the building all day and night; that they record their watching at night on tell-tale clocks, and that fire buckets are always filled; that twelve sappers and miners of the Royal Engineers reside at the Museum and have charge of the fire and water arrangements, in which they are constantly practised; that they can be assembled in less than five minutes, in any part of the building, at any time of the night. Except some woodwork in the roofs of the earliest-built portions of the Museum and the wooden frames of the glass cases, the books, and the few specimens of wooden furniture, there is next to nothing that can be burnt. Fire is absolutely defied. If the rules are pro-

perly carried out for which I was responsible for more than twenty years—and I have no reason to doubt it—the South Kensington Museum may be said to have not a “great,” but the least “possible chance of destruction by fire.” HENRY COLE.

Fine-Art Gossip.

WE are glad to hear that Mr. Ruskin has been induced to withdraw his resignation of the Oxford Slade Professorship.

At a General Assembly of the Royal Academy held on Wednesday evening, Messrs. Valentine C. Prinsep, S. Luke Fildes, and J. M. Whirter, painters, were elected Associates.

THE Trustees of the British Museum have acceded to a suggestion made by Mr. Bond and Mr. Reid, and sanctioned the erection of twelve large screens in the King's Library, with the intention of adding to the number at a later date, so far as the space in the Library will admit. On these screens are to be placed very shortly a selection of prints and drawings illustrating the history of engraving in a popular and instructive manner. While this selection is being made from the treasures of the Print-Room, the screens will be used to display nearly the whole of the drawings lately bequeathed to the nation by Mr. John Henderson, and previously mentioned in these columns. Owing to the danger of exposing drawings for a lengthened period to the action of light, of which that of the spring season is the most injurious, the drawings will remain on view for a short time only. They comprise Canalettos, Cosenses, Girtins, Turners, D. Coxes, and Müllers. With these will appear twenty-five playing cards, by a maker of Cologne during the fifteenth century, presented to the Museum by Gen. Meyrick, and so rare that neither Bartsch nor Passavant was able to describe the tens, and therefore these antiquaries did not decide what was the game for which the cards were to be employed; see the ‘*Peintre-Graveur*,’ x. 70, by Bartsch, and Passavant, ii. 205. With these will be placed a portion of a series of copies from them, made by Telman de Wesel, and a second anonymous series of the like.

THE Dudley Gallery Exhibition closes to-day (Saturday), and drawings are to be received at the gallery on the 3rd and 4th of February for the next display in this place.

MESSRS. AGNEW & SONS have formed a numerous collection of water-colour drawings in the “Old Bond Street Galleries,” of which the private view is appointed for to-day (Saturday). Four pictures of ‘The Battle of Trafalgar,’ by ‘the Chevalier Eduardo de Martino,’ are on view at No. 7, Haymarket.

THE first annual meeting of the Derbyshire Archaeological and Natural History Society will be held at Derby on Monday next, Sir Henry Wilmot, M.P., in the chair. The first volume of *Transactions* will be issued to members on that day. The most important part of the contents is a full report of the Society's highly interesting excavations at Dale Abbey, which it is hoped will be resumed in the spring. One of the illustrations to this paper is of a fine stone effigy of thirteenth century date, found nearly perfect in the Chapter-House. Mr. Bloxam pronounces this effigy of a canon to be in many respects absolutely unique. A most carefully executed ground-plan of the choir, transepts, chapter-house, &c., is also included amongst the numerous plates. It is the work of Capt. Beamish, R.E., who has given a general superintendence to the excavations. The volume has many other interesting papers on Derbyshire archaeology, by C. S. Greaves, Q.C., J. Charles Cox, W. H. St. John Hope, W. H. Hart, F.S.A., &c.

THE death is announced, at the age of sixty-nine years, of Mr. Charles Christopher Black, M.A., late of the Art Museum, South Kensington. Mr. Black was well known as a writer on art of some repute. He was a frequent contributor to periodical art literature, and the author

of a ‘Life of Michael Angelo,’ a ‘Life of Leonardo da Vinci,’ besides minor works and translations. He also prepared some useful catalogues, &c., for the Science and Art Department, notably one of a fine-art collection exhibited in the Bethnal Green Museum.

THE manuscript of a descriptive catalogue of *incunabula* belonging to the German and Flemish engravings of the fifteenth century, upon which Dr. Willshire has been for some time past engaged in the Print-Room of the British Museum, is now in the hands of the printers. The work contains descriptions of some of the more rare and peculiar efforts of early wood and metal engravers, besides those of the colourists and illuminators of the popular religious art of this side of the Alps during the second half of the fifteenth century and the first quarter of the sixteenth century. The Museum is rich in the primitive art of the wood engravers and in that of workers in the *manière criblee* and in relief on metal. These productions, though often more curious than beautiful, and of more archaeological than artistic value, are yet, of course, pregnant with interest to the student of some of the more important branches of engraving. We understand that Dr. Willshire has sought to relieve the more purely technical descriptions by occasional remarks on the iconography and Christian symbolism which many of the subjects strangely illustrate.

MUSIC

SACRED HARMONIC SOCIETY, Exeter Hall. Conductor, Sir Michael Costa.—*FIRST DAY*, February 7th, Beethoven's ‘MOUNT OF OLIVES’ and Mozart's ‘REQUIEM.’ Miss Anna Williams, Miss Julia Elton, Mr. Shakespeare, and Mr. Eldison. Tickets 3s., 5s., 7s., and 10s. 6d.

HANDEL'S ‘SAMSON.’

IT certainly is extraordinary that the adapter of Milton's ‘Samson Agonistes’ for Handel's oratorio ‘Samson’ did not adhere closely to the drama of the poet, instead of contributing the sorry stuff which has marred the popularity which the really sublime score ought to have secured. Despite the colossal choral power displayed by the composer, and the profound pathos of many of the solos, ‘Samson’ is only revived at distant intervals by the Sacred Harmonic Society. The attempt of Prof. Taylor, of Gresham College, to rearrange the book many years since proved a signal failure, because he made the egregious mistake of meddling with the music and of interpolating excerpts from other oratorios and operas by Handel. But surely a revision of the tedious and dull compilation by Newburgh Hamilton, or whoever was the disarranger of Milton's work, might now be tried. Sir Michael Costa, who composed the additional accompaniments, has relieved the version now performed at Exeter Hall of much extraneous matter, for in the original score there are no less than ninety-six numbers in the three parts; but it would not be such a difficult task to introduce more of Milton's lofty language and supersede the adapter's commonplace imagery. Handel, despite the difficulties and disadvantages of the libretto, is at his best in his powerful contrasts between the pagan worshippers of Dagon and the Israelite devotional strains. The solo singers have been specially favoured, for the soprano has the airs ‘Ye men of Gaza,’ ‘My faith and truth,’ with chorus of female voices, and the *bravura* ‘Let the bright seraphim,’ with trumpet *obbligato*; the contralto has the ‘Return, O God of hosts,’ besides having an important influence in the recitatives; the tenor has the unparalleled air, ‘Total eclipse’; the basses have ‘Honour and arms,’ ‘Presuming slave,’ ‘How willing my paternal love,’ ‘Thy glorious deeds’; and there is the exciting duet, ‘Go, baffled coward,’ for tenor and bass. There have been greater singers than those who were in the cast of the 17th inst.; but, on the whole, there were some fine specimens of dramatic and refined vocalization, Madame Patey and Mr. Santley particularly distinguishing themselves, whilst Mr. Shakespeare, who was substituted for Mr. Vernon Rigby at a short notice, displayed his

thoroughly musicianlike method in the tenor part of Samson. Mr. Wallace Wells and Mr. Hilton were the other artists. To Mrs. Osgood were allotted the exacting soprano airs. The chief interest of the execution was centred, however, in the choral and orchestral forces, which equally deserve eulogium, although at times the chorists showed only too much energy. It is possible that ‘Samson’ is not presented often enough before the public; iteration will go a long way to popularize an oratorio, and it was a considerable time before the ‘Israel in Egypt’ became nearly as attractive as the ‘Messiah’; but the practice of having a single performance at intervals has not tended to increase interest in the surpassing power and pathetic inspirations of ‘Samson.’ On the 7th of February Beethoven's ‘Mount of Olives’ and Mozart's ‘Requiem’ will be performed.

CONCERTS.

THE pianoforte performances of the Polish pianist, Mdle. Janotha, have gained ground in the estimation of artists as well as amateurs. There is nothing marvellous in her mechanism, but she is clear and exact in overcoming digital difficulties, and she has one element in her style essential to secure sympathy—she possesses sensibility. This quality was abundantly manifested at the Monday Popular Concert of the 20th inst., by her intelligent and impressive interpretation of Beethoven's Sonata in c sharp minor, to which the poetic epithet ‘Moonlight’ has very accurately been applied. No wonder that the acknowledgment of her ability was so enthusiastic. The young artist coalesced with Signor Piatti in Herr Rubinstein's Sonata in d major, Op. 18, which also was a great treat to the listeners, owing to the beauty of the composition and the merits of the two executants. Finally, Mdle. Janotha, Madame Norman-Néruda, and Signor Piatti were associated in Haydn's Trio in c major. The opening piece was Mozart's String Quartet in e flat, No. 4, allotted to the lady violinist, MM. Ries, Zerbini, and Piatti. Miss Mary Davies was the vocalist, accompanied by Mr. Zerbini. At the Saturday Popular Concert, on the 18th, Mr. Halle was the pianist; he played Beethoven's Sonata Appassionata.

Mr. Dannreuther, who adheres to his system of abstaining from the beaten track in his selection of classical chamber compositions at his Thursday evening concerts at Orme Square, introduced, on the 16th inst., the very fine Quartet by Herr Brahms in a major, Op. 26, which had for exponents, in the pianoforte part, Mr. Dannreuther; in the violin, Mr. Henry Holmes, now one of our most expert *chefs d'attaque*; in the viola, Herr Carl Jung; and in the violoncello part, M. Lasserre, whose splendid tone and finished execution illustrate the French school so well. For his solo, Mr. Dannreuther attacked the complex and passionate Sonata by Beethoven in e major, Op. 109. The vocal gleanings were remarkable for two airs by Dr. Liszt, ‘Der Fischerknabe’ (words by Schiller) and ‘Es Müsst Ein Wunderbares sein’ (poetry by Redwitz), and an *aria* by Bach, from ‘The Passion according to St. Matthew,’ ‘Erbarme dich,’ with violin *obbligato*, which were sung by Miss Anna Williams.

At the ninth of the Saturday Evening Concerts on the 18th, Madame Frickenhaus performed pianoforte pieces by Schumann and Herr Raff. The singers were Mrs. Osgood, Madame E. Wynne, Madame Patey, Miss H. D'Alton, Messrs. Lloyd, M'Guckin, and T. Beale, with Messrs. Ganz, Higgs, and Coward conductors. At the tenth of the London Ballad Concerts, on the 22nd inst., Mr. John Boosey director, Messrs. S. Naylor and F. Walker conductors, with Madame Arabella Goddard pianist, whose pieces were Herr Stephen Heller's ‘Tritite’ and Mr. Archer's ‘Lurline’ Fantasia, the singers were Mesdames Lemmens and Sterling, the Misses Damian and M. Davies, Messrs. Sims Reeves, M'Guckin, Lloyd, A. Moore, Maybrick, and Santley.

The novelties at the third of the Orchestral and Pianoforte Concerts given by Madame Viard-Louis in St. James's Hall, with Mr. Weist Hill

conductor, on Tuesday, 21st inst., were the ballet music from M. Gounod's opera 'Polyeucte,' and the tenor air 'Nymphes attentives' from the same work, assigned to Mr. Lloyd, both of which excerpts were noticed in the *Athenæum* when the 'Polyeucte' was produced at the Grand Opera in Paris, and a Minuet by Bourgault Ducoudray. The other works in the scheme were a second performance of the late Hermann Goetz's Symphony in F major, which was executed at Liverpool last Monday at the Philharmonic Society's Concert, conducted by Signor Randegger, vice Sir Julius Benedict indisposed; Herr Wagner's 'Tannhäuser' Overture (which was encored), Mendelssohn's Pianoforte Concerto in G minor, and Sterndale Bennett's Rondo Piacevole.

FOREIGN MUSICAL NEWS.

M. OFFENBACH's attempt to rival in spectacular attraction the procession of the pagan divinities in the 'Orphée aux Enfers' in his new opera-bouffe, 'La Marocaine,' produced at the Bouffes-Parisiens, appears to have been quite successful, as the Oriental costumes in the march of the Kabyls to the court of Morocco are of a novel and picturesque design, although M. Grévin has relied more on his own fancy than on Eastern models. The merits of the *libretto* by M. Paul Ferrier are contested, for the audience evidently did not care much about the incidents, although there was some excitement about the scene in the harem. The composer's setting was, however, in his best vein, and the question is whether his music and the spectacle will redeem the lack of interest in the *libretto*. The cast is strong, and includes Madame Paola-Marié, Mdle. Hermann, a *débutante*, MM. Joly and Milher.

The novelty of Madame Chaumont appearing in the three-act piece called 'Le Grand Casimir,' book by MM. Prével and A. de Saint Albin, with incidental music by M. Charles Lecocq, as actress, vocalist, and equestrian, seems to have secured the success of the new drama at the Paris Variétés. The lady had practised for some time at the Hippodrome, and she goes through, as an Ecuyère in the plot, all the exercises of the *haute école*. Le Grand Casimir (M. Dupuis) becomes a tamer of wild animals; M. Léonce is the clown of the circus; and M. Baron, a Grand Duke who follows the circus in its tours with the hope of seeing the lion-tamer fall a victim to his calling. M. Lecocq's contributions to this absurd yet amusing piece are few; but these numbers, being confined to Madame Chaumont, are of irresistible charm, especially a *rondeau*, 'Les Deux Pigeons.'

The new spectacular ballet, in three acts, by MM. P. Gille, A. Mortier, and L. Méranthe, the music by M. Olivier Métra, produced at the National Opera-house in Paris, is a great success. The action—pantomimic, of course—passes in Japan, and has enabled the scenic artists and the costumiers to present a very picturesque tableau. Mdle. Sangalli is Yedda, the rival of a Japanese princess, Mdle. Marquet; Mdle. Righetti is the Queen of the 'Esprits de la Nuit.'

The Salle Ventadour (Théâtre Italien) is after all doomed, and will be converted into a bank, for the shareholders have been unable to resist the offer of their shares, 10,000 francs each, being paid off at par, whereas when the edifice was used as a theatre the shares were at a great discount. The disposal of the building, which was unanimously agreed to by the shareholders at their meeting on the 20th inst., sets at rest some absurd rumours of a coalesced company for Italian opera for Russia, France, and England, as, at all events, there is now no proper theatre to be had in Paris; and if there had been experience has proved that all such coalitions have been utter failures.

Dr. Von Bülow is preparing Berlioz's opera, 'Benvenuto Cellini,' for the Hanover opera-house; Dr. Liezt produced the work at Weimar, undismayed by the failure of the Italian adaptation at Covent Garden, which was owing to the dead set

made against the French composer by an Italian cabal.

Musical Gossip.

MR. CARL ROSA will commence his London English opera season next Monday, at Her Majesty's Theatre, when he will produce, under his direction, for the first time in this country, an adaptation, by Mr. J. P. Jackson, of Herr Wagner's grand opera 'Rienzi,' the German *libretto* of which is based on Bulwer's novel. The work will be repeated on the 30th inst. Next Wednesday Mr. Sydney Samuel's version of the three-act French opera, by M. Giraud, 'Piccolino,' will be heard for the first time in the metropolis, and will be repeated next Saturday (Feb. 1st). The date of the bringing out of the English translation, by Mr. Hersee, of Bizet's 'Carmen' has not yet been announced. Sir Julius Benedict's Irish opera, 'The Lily of Killarney,' and Balfe's 'Bohemian Girl' will be given, the first on the 28th and the second on the 31st inst.

THE Royal Albert Hall Choral Society performed Handel's 'Israel in Egypt' on the 23rd inst., Mr. Barnby conductor. The solo singers were Miss Anna Williams, Miss K. Poyntz, Madame Patey, and Mr. Cummings, with Dr. Stainer organist.

It is expected that Sir Julius Benedict will be able to resume his duties as conductor of the Saturday and Monday Popular Concerts commencing this afternoon (Jan. 25th); the pianist will be Mr. Halle. On the 27th Mdle. Janotha will be the pianist.

THE Robert Burns Birthday Commemoration Concert will take place this evening (Saturday) in St. James's Hall.

It appears from the Boston journals that the success of Madame Gerster-Gardini has been as marked in that city as in New York. The local papers are filled with enthusiastic notices of the acting and singing of the Hungarian *prima donna* in the 'Sonnambula' and 'Lucia.' On the 6th inst. the lady was announced to appear as Elvira in the 'Puritani.' On the 3rd inst. Mdle. Minnie Hauk was promised to sing in Bizet's 'Carmen.' The New York company now on the tour in the United States includes, besides the two above-named artists, Madame Sinico, Mdle. Parodi, Mdle. Robiati, Madame Lablache, Signori Campanini, Bignardi, Frapolli, Tecchi, Grazzi, Galassi, Del Puente, Folli, &c., with Signor Arditì conductor.

PROF. SIR HERBERT OAKELEY's organ recitals continue to be very attractive at the University Music Class-room in Edinburgh. His programmes are made up of works which are essentially organ music—a point too much neglected by modern organists, who choose compositions of a showy character not in accordance with the attributes of the instrument. Bach, Handel, Haydn, Mozart, Beethoven, Mendelssohn, S. S. Wesley, &c., were the masters illustrated on the 16th inst. A Christmas *Volkstied*, 'Stille Nacht, heilige Nacht,' ascribed to Aitlinger, was encored.

BARON HEATH, who died on the 16th inst., at the age of eighty-nine, was an accomplished amateur flute player, and the last survivor of some thirty noblemen and gentlemen amateurs who formed the Società Lirica, organized by Prof. Ella, in 1826, at the residence of the late Lord Saltoun. The Baron sustained alternately the principal flute part with the Duke of Canizaro and General Sir Arthur Torrens. The two last members living previous to the death of Baron Heath were the Duke of Leinster and General Stephens. The Baron was Consul General for Italy for many years, and was a great patron of art and of artists.

PROF. ELLA writes:—"I think it worth while to discuss in the *Athenæum* the subject of musical libraries. At the dissolution of the Concerts of Ancient Music, the extensive library, so useful for reference, was removed under the care of the late

Prince Consort to Buckingham Palace. The Philharmonic Society has a valuable library for study and reference, but it is not accessible, and nobody except the custodians knows where it is. The more complete library of sacred music and musical literature belonging to the Sacred Harmonic Society is in Exeter Hall, and is most desirable for young artists to study: the collection is well cared for by Mr. Husk, the librarian. There is also a contribution of musical works at the South Kensington Museum, scores of great masters, and miscellaneous Italian operas, which I intended for a Musical Institute. Besides the libraries just enumerated, there is the valuable collection of Handel's complete works, the original MSS. belonging to the Crown, which, however, are shut up in Buckingham Palace from public inspection. Now if all, or the majority, of the works in the above collections, instead of being distributed, could be placed in some suitable building, to be rendered accessible to musicians, to students, and, under proper restrictions, to the general public, in charge of a competent and responsible custodian, it would be a great boon, especially if there should be really founded a National Conservatory. Such a valuable library is one of the immense advantages enjoyed at the Paris Conservatoire, where there is also a collection of instruments of all nations."

THE thirty-fourth annual Record of the Musical Union, dedicated to the composer of 'Hamlet' and 'Mignon,' Ambroise Thomas, will contain a complete list of the 700 students at the Paris Conservatoire in 1877, officially supplied to Prof. Ella by the Principal of the institution.

DRAMA

LYCEUM.—MR. HENRY IRVING ROLE LESSEE and MANAGER.—This and every Evening, at Half-past Seven, will be presented Shakespeare's Tragedy of 'HAMLET.' Mr. Irving, Messrs. Forrest, Everett, F. Cooper, Swinbourne, Elwood, Pinner, K. Bell, Gibson, Tappin, Robinson, Cartwright, Collett, Harwood, Beaumont, Everard, S. Johnson, A. Andrews, and Mead; Miss Pannofort, Miss Sedley, and Miss Ellen Terry. Stage Manager, Mr. H. J. Loveday; Acting Manager, Mr. Bram Stoker.

Dramatic Gossip.

ON Thursday afternoon 'Romeo and Juliet' was revived at Drury Lane for the *début* of Miss Rosa Kenney, a daughter of Mr. Charles Lamb Kenney, the well-known librettist and critic. This young lady, whose first appearance took place in the arduous character of Juliet, showed refinement of manner, real and unconventional grace, and distinct dramatic idea. Her voice is good in quality though as yet imperfectly trained, and her figure, though *petite*, is expressive. Her performance was received with warm approval by a large audience.

INTEREST in Paris is monopolized, so far as things theatrical are concerned, by the production at the Ambigu-Comique of 'L'Assommoir,' a version by MM. Buisnach and Gastineau of M. Zola's realistic novel of the same name. Much skill has been shown in preserving the chief features of this deplorable work, and the scenes depicting the quarrel of the two women in the *lavoir*, the fall of Copeau from the roof of the house on which he works, and the interior of the Assommoir, are marvels of stage realism. It is satisfactory to find that curiosity rather than genuine interest drew together the public which gave a *première* at the Ambigu the appearance of one at the Gymnase. Signs of disgust and discontent were aroused by M. Gil Naza's picture of the agonies of *delirium tremens*, and the grace and distinction of Madame Hélène Petit could not render sympathetic the terrible character of Gervaise. There has seldom been elicited from the Parisian press a chorus of condemnation so nearly unanimous.

THE Comédie Française is preparing a revival of 'Mithridate.' At the Nouveautés a three-act *vaudeville* of MM. Clairville and Buisnach, entitled 'Lucienne,' has been received. The Châtelet announces 'Les Français en Espagne,' a military drama, in nine tableaux, by M. Ferdinand Dugué.

'HOCHÉ,' a drama, in five acts and ten tableaux, depicting the career of the Republican general thus named, has been produced at the Théâtre du Château d'Eau by the associated actors under whose management the house now is.

PUBLICATIONS concerning the history of theatres are decidedly in favour on the Continent. We have before us the 'Geschichte des Holländischen Theaters,' by Ferd. von Hellwald. The first chapter of the book gives the history of English performers in the Netherlands. It begins with the Earl of Leicester's troop, which he took over with him to Holland in 1585 at his expense and for his personal amusement. M. Alfred Bouchard has brought out a book with the title of 'La Langue Théâtrale, Vocabulaire Historique, Descriptif, et Anecdote des Termes et des Choses du Théâtre, suivi d'un Appendice contenant la Législation Théâtrale en vigueur.' Herr Joseph Kürschner has sent us the first volume of his *Jahrbuch für das deutsche Theater*.

'LES LIONNES PAUVRES' is to be revived at the Gymnase, with Mdlle. Tessandier in the principal female rôle. 'Bocquet, Père et Fils,' a vaudeville of MM. Lemerrier and Labiche, is to be revived at the Matinées of the same theatre for the *début* of Mdlle. Jane May.

TO CORRESPONDENTS.—W. L.—H. S.—W. H. C.—J. T. M. J. S.—W. E. H.—J. A.—received.

A. R.—We cannot undertake to answer such questions. No notice can be taken of anonymous communications.

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